

DOWN BEAT

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Woody & TD Win, Ten New All-Stars

With a stampede started at the very outset of the ninth annual *Down Beat* band poll, the Woody Herman Herd thundered down to the finish line in decisive fashion to make its leader the unchallenged King of Swing for 1945! Polling 3,913 votes against the 2,284 of the runner-up, Duke Ellington, Woody pulled several of his sidemen into winning positions for the all-star band, Bill Harris, Flip Phillips, Chubby Jackson and Dave Tough, although the last named is no longer with the Herd.

Here's Our '45 All-Star Band

Benny Goodman... leader
(favorite soloist)
Ziggy Elman... trumpet
Roy Eldridge... trumpet
Charlie Shavers... trumpet
Bill Harris... trombone
J. C. Higginbotham... trombone
Lawrence Brown... trombone
Johnny Hodges... alto sax
Willie Smith... alto sax
Charlie Ventura... tenor sax
Flip Phillips... tenor sax
Harry Carney... bary sax
Buddy DeFranco... clarinet
Mel Powell... piano
Dave Tough... drums
Chubby Jackson... bass
Oscar Moore... guitar
Anita O'Day... vocals
Stuart Foster... vocals
Sy Oliver... arranger

In the sweet band division, Tommy Dorsey nosed out last year's winner, Charlie Spivak, by 2,584 to 2,421, also helping one of his sidemen into an all-star band chair, Buddy DeFranco, who wrested the clarinet crown away from the perennial PeeWee Russell by 1,512 to 1,475, one of the most startling upsets of the poll.

Jo Stafford Returns

Outside of the all-star band line-up, last year's winners repeated their victories except in the section for girl singers not with a band (working as singles), where Jo Stafford, 1943 queen but in third place last year, regained her crown. The King Cole Trio won the small instrumental title again with ease, the Pied Pipers are just as handily the favorite small combo again, Bing Crosby held a 2,249 against 2,139 lead over Frank Sinatra as male vocalist, and Spike Jones as King of Corn, and Benny Goodman as favorite soloist were, as usual, cinches.

And so to the all-star band, with ten new members, that
(Modulated to Page 5)

Film Musicians Revolt; Move to Oust Gillette

By Charlie Emge

Los Angeles—A dramatic special meeting of the musicians' union (Local 47, AFM), called by a group of studio men on Dec. 10, flared into an open revolt against J. W. Gillette, AFM motion picture representative.

Request for Gillette's removal came as climax to passage of a long list of demands covering wages and working conditions in the studios which are to be submitted to Petrillo. A member of the Musicians Studio Committee delivered a vigorous attack on Gillette and introduced a measure requesting Petrillo to make the office held by Gillette subject to election (but to remain under "International" jurisdiction). It was passed almost unanimously.

Movie Musikers Angry

The agitation against Gillette stems mainly from the movie musicians' dissatisfaction with the basic union contract with the producers, a blanket contract under which members of staff orks are guaranteed a minimum of \$5200 per year. Most musicians have found themselves practically restricted to the minimum itself, instead of higher figures.

Gillette was originally appointed to his job by the AFM's ex-President Joseph Weber. Previously he had been president of the local musicians' union for a number of terms. He took over the studio situation when the sudden advent of sound pictures had created a state of unparalleled confusion for musicians in the industry. In the early days he was regarded as a "hard-boiled" labor leader who fought vigorously (when unions were "weak" by today's standards) in behalf of the movie musicians.

Dorsey band during its Capitol engagement, knocking out several sidemen and the canary, Dee Parker, for whom Dottie Claire subbed. . . Insiders are chuckling at Paul (Post) Denis' reference in print to "Johnny Desmond, The Creamer"—he says they called him that in Paris because of his velvety voice. That ain't the way the Parisians heard it!

Down Beat covers the music news from coast to coast—and is read around the world.

In the Mink



New York—Dolly Dawn is certainly in the mink, with this CBS publicity shot and with her *Thanks to the Yanks* air stint. The press release related the lines of the coat—though *Beat* readers will be more interested in the lines of Miss Dawn, though too well hidden here by the coat.

Duke Repeats At Carnegie Hall

New York—Duke Ellington offers the fourth in his annual series of concerts Tuesday night (4) at Carnegie Hall. As in his previous programs, the Duke will again introduce a new composition, though the name or nature of the jazz opus was not divulged.

From early box office reports, it appeared the concert would be a complete sell out. Each year his Carnegie concert has attracted wider artistic acclaim, with most newspapers finally giving at least partial recognition to the stature of his works.

Featured in the concert will be the band's standbys: Johnny Hodges, Harry Carney, Sonny Greer, Lawrence Brown and Claude Jones. But once again a few more faces familiar to Ellington fans will be missing, among them Rex Stewart, who just recently left the band to lead a small combo; Junior Raglin and Ray Nance, the former replaced by Oscar Pettiford; and Tricky Sam Nanton, who has been seriously ill in Chicago.

Brown Dots Receive ABC Radio Build Up

New York—The Brown Dots, ace Negro quartet, have been signed by ABC and are set for a big net buildup. Deek Watson, originator of the Ink Spots, holds key spot with the new quartet. Combo is booked by Moe Gale.

Marty Napoleon Joins Marsala at Jim Ryans

New York—Marty Marsala who opened at Jimmy Ryan's 52d St. was expecting Marty Napoleon, of the many musical Napoleons, to join him on piano. Danny Alvin was on skins for Marsala.

Contractual Tiff Confronts Ziggy

Los Angeles—Ziggy Elman, *Down Beat* poll winner, was still on duty with the Air Transport Command at a base near here at this writing, but already a conflict over ownership of his professional activities was looming.

Elman has signed a contract to head his own band under the GAC banner, but into the picture has come Arthur Michaud of the Tommy Dorsey camp with claim to a prior hold on Elman's services by virtue of an old pact dating to Ziggy's pre-war deal with Tommy.

On the side-lines in the scrap is "Bullets" Durgom, not saying much at this time, but assertedly holder of a managerial contract with Ziggy that will give him a piece of the trumpet player's professional affairs regardless.

Secret Love



Chicago—Lovely Paula Kelly, featured with the Modernaires, was gifted with flowers and candy by a mysterious Cedric Nussbaum while her group played the Chicago theater last month. Little did she know who Cedric was—nor did Paula's hubby, who is also a member of the singing group. The mysterious Cedric, it was finally learned, was none other than Billy Balaban, young son of the B & K prexy—which made both Paula and her hubby quite happy, not to mention Billy, who took this photo.

Herd Paramount Date Moved Up

New York—Woody Herman moved out of the 400 Restaurant a week earlier (Dec. 16) than scheduled when the Paramount theater management closed a deal with the 400 permitting Herman to open at the Paramount December 19 instead of December 26.

Tony Pastor opened at the 400 December 18 for a week, doubling from the Paramount for one day. Reason for the switch was due to poor business at the Paramount because of a weak pic (*Masquerade in Mexico*), causing Paramount execs to make a fast scuffle for a new bill.

The 400, reluctant to change bands for one week, was compensated partially by payment of the additional expense involved to exploit Pastor during the interim between Herman's closing and Jimmy Dorsey's opening Christmas night. Pastor opened at the Meadowbrook in Cedar Grove December 25.

Network Gives Janette a Show

New York—Janette Davis, whose sultry voice was starred for a year and a half on Columbia's *Petrillo, Janette, and MacCormack* aired from Chicago, was recently given her own spot in New York, with network plans for a build-up. Singer will do five-a-week series of swing ballads and boogie, backed by Ruby Newman's 19 piece orchestra.

Stan and June On the Cover

It's naturally a New Year's theme for the cover, with an infant 1946 in the fast-rising company of Stan Kenton and June Christy. They're just "sittin' and a-rockin'," which is some kind of a coincidence, 'cause that's Stan and June's latest platter release, one that will go well with the new year.

STRICTLY
AD LIB
by THE SQUARE

Edward G. Hubsch, guitarist, violinist and vocalist whose professional name is Gene Hicks, should get in touch immediately with his father in Manhattan, because his mother is seriously ill. . . Red Norvo is joining the Woody Herman band. . . Irving Goodman, BG's brother who plays trumpet for Jimmy Dorsey, is planning matrimony.

Irene Days, ex-Spivak chirp, has replaced Jane Harvey with the *Gloom Dodgers*, Jane moving to NBC's *Teen Timers* show. . . Club London's neon script sign has drawn a few customers who think they are entering the Club Condon. . . Del Courtney, at the Palace Hotel in San Francisco, has added Douglas Gusk, piano and arranger; Norv Weirick, tenor sax, and Bill Petri, trumpet.

Randy Brooks closes at the Roseland January 6, plays a few one-nighters and maybe a Broadway theater, then into the Pennsylvania hotel (NYC) on February 24. . . Vincent Youmans is ill in the Doctor's hospital in Gotham. . . Bing Crosby thinks his sponsor is a big cheese. . . Louis Armstrong starts a brief vacation January 2, his first in several years.

The Ray Pearl band, touring in four automobiles, towed one of their 700 miles from southern Illinois to Wisconsin and back, in order not to miss an engagement. . . Martha Raye, with Blackie Warren collaborating, has written a tune called *Thank You Very Large*. . . Tex Satterwhite, trombonist, says he is out of the TD band just temporarily for some surgery, will rejoin in about a month.

Kay Starr will be the next Harry James vocalist, if they can iron out that salary question, Kay wanting at least as much as she got with Charlie Barnet. . . CBS announcer, apprehended in the nick of time, was about to go on referring to Woody Herman as "the old woodpecker". . . The Brown Dots are at the Panda Room in Newark, where Lulu Bates opens January 10 for two weeks.

Marion Morgan, Detroit singing find, starts a six months' term for station WBBM in Chicago on January 6, with both CBS and local shots, according to her mentor, Tim Gayle. . . Duke Ellington has completed plans for his third European tour in 1947, will be abroad three months, spending one month in the Scandinavian countries alone. . . Stubby Pastor, brother of Tony, will wed Carol Gilton of Hollywood on January 3 in Middletown, Conn.

Linda Keene, the blonde, opened at the Village Vanguard in NYC on December 18. . . Dat ole debbil, flu, hit the Jimmy

Down Beat To Go Bi-Weekly

Starting the first of the year, *Down Beat* will be published bi-weekly instead of semi-monthly. You will find your copy of the *Beat* on sale at your news dealer's every other Monday, instead of on the first and fifteenth of the month, as formerly. This means 26 copies of *Down Beat* during the year, instead of 24. There will be no change in price per copy, nor in subscription rates. Look for *Down Beat* on the stands every other Monday!

Fun To Be Lost



New York—Peggy Marshall's charm and music is featured on the fascinating adventure serial, *Land of the Lost*, heard Sunday afternoons. Hmmm! Must be fun to be lost!

Hamp and Cootie In Bash



St. Louis—In a wild session held here last month at the Cafe Zanzibar, Lionel Hampton and Cootie Williams got together to create some of the finest jazz heard in ages. Cootie's wearing the white suit, Lionel is, of course, on vibes, with trumpeter George Treadwell and bassist Jimmy Glover, both with Cootie's band also in. The boys played *Flying Home* for over a half hour, ended only when Hamp's vibes folded under the strain.

Lotsa Gags But Little Jazz At Condon Bash

By WILLIE WEED

Down Beat Current Events Editor

New York—Maybe I am a guy who thinks a *fugue* is just something the Hatfields had with the Coys but nevertheless, speaking from the musical standpoint, when I go to a jazz concert I expect to hear some jazz.

It gives me a slight pain, therefore, to have to report that I am still waiting to hear it despite the fact that when Eddie Condon held his last strawberry festival at Town Hall I was sitting right there.

Edward himself, as you know, is a personable young man and even if some of his jokes are slightly from vintage you are ready to forgive and forget when he picks up his guitar and gets ready to play. Unfortunately, at the clambake I recently attended Edward got that far and no farther as usual. I mean, just as he always does he got ready to play many times, but he never quite played—at the crucial moment he started funning again and as the afternoon wore into the early evening even the jokes started to get a little tired. And in between resurrecting the very lines that killed vaudeville, there had to be just a few—one or two thousand, maybe—plugs for Julius' and also the new Club Condon, and where the hell is there time, I ask you, for some jazz?

I hasten to add at this point that I was apparently alone in my opinion of this mayhem committed in the name of music, because I stole several fast glances at the people about me and in candor I must admit they were a bunch of happy kids. They ate it up. The audience applauded Condon. The audience applauded George Wettling. The audience applauded Bud Freeman. The audience applauded one musician who tripped on the stage. The audience applauded the audience.

It is all a gay Saturday afternoon and more fun than a real

Higher Scale In N. Y. Spots

New York—Class C spots, (ball rooms, some night clubs, restaurants, bars, etc.) are paying out some sizeable additional coin to musicians as a result of negotiations recently completed between Local 802 and operators. Top coin for C spot is paid by Wivel Restaurant, with \$129.00 to the leader and \$86.00 to sidemen under the new agreement, as against \$106.95 for leader and \$71.30 for sidemen, scale which existed heretofore. At both Arcadia and Roseland ballrooms, frontmen now draw \$112.50 and sidemen \$75.00, a sizeable jump from the old scale which netted frontmen at the spots an even 90 dollars and sidemen 60. Contracts vary because of working conditions, number of hours, time of day, etc.

three-ring circus. But as for jazz—we, well, I don't know. Some of the boys made some music, but I didn't hear anything there that I hadn't heard when I was a little nipster on the Mississippi, which was just before the battle of Vicksburg.

But come to think of it, we-all lost that one, too.

James Takes Long Vacation

Los Angeles—Harry James will take his long threatened vacation, a six week rest. He will then return for a probable Meadowbrook reopening early in February.

Majority of star sidemen will rejoin the band after the vacation. This included Corky Corcoran, who will postpone launching of his own band until March. Corky, Willie Smith, Arnold Ross and others will do concert appearances for Norman Granz.

Anita Boyer said she will not rejoin the band. Rumors have Kay Starr, now on her own, as the next James vocal star.

Les' Hepcats



New York—Butch Stone and Stumpy Brown, the perennial bad boys of the Les Brown crew, are show-shoppers everywhere they have appeared with their crazy *Chickery Chick* costumes. Butch has just re-signed with Brown's band for another full year. Stumpy is Les' trombone-playing brother. The band, costumes and all evidently, opened at the Cafe Rouge of the Hotel Pennsylvania on the 17th.

Ten Years Ago This Month

January, 1936

The headlines told stories of: Glen Gray upping the NYC's Paramount weekly receipts to \$55,000 for a current record; Petrillo scoring with new contracts with CBS and NBC to employ additional staff men; Duke Ellington, Guy Lombardo, Dave Rubinoff and Bing Crosby topping Uncle Sam's cashier report; Fred Waring winning a first judicial decision on the property rights of an interpretive artist from Philly's WDAS; death of John Mills, 25, and oldest of Mills Brothers; local 802 passing out \$6,000 a week to unemployed musicians; New York union deciding an arranger couldn't double with a band as an instrumentalist without getting double the scale; Major Bowes riding high as a discoverer of new talent.

People were asking: Will the Boswell Sisters split up? Will ASCAP and Warner Brothers mend differences on the music rights tangle? Has the Duke got guts along with taste? Will the \$100 a week limit for NY musicians take the boys out of the soup line or curtail the earning power of the employed? Will the *The Music Goes Round* and *Round* become the new national anthem? Will Chicago's Rain-haw Casino keep customers away with dinner prices at \$1.50 per plate? Is being "corny" as bad as having halitosis?

Anita, Buddy to Skip Krupa

Chicago—Gene Krupa's two star vocalists, Anita O'Day and Buddy Stewart, have announced definite intentions to leave Krupa soon after the band's current Hollywood Palladium engagement.

What plans Krupa has made for the replacement of the most popular singing team in the biz (Anita placed first, Buddy second in the *Beat's* poll) was not known—undoubtedly not even to Gene as yet. Nor had Anita or Buddy set plans for their futures.

The Stewart lad wants to settle down with his family, to forsake travel hardships. He has a recording contract with Musicraft that will pay a handsome \$2500 for two sides, to be recorded this month.

The effervescent O'Day, who has never stayed put in any one place for long, will undoubtedly go on her own.

Krupa has already lost one star instrumentalist, trombonist Leon Cox, and will shortly lose another, tenorman Charlie Ventura, the latter to front his own crew.

Noni Bernardi's Crew Bow in L. A. Dancery

Los Angeles—Noni Bernardi, altoist and arranger with Kay Kyser and former BG star, made his debut at the Aragon here Dec. 29 with a new 14-pc band.

Kyser is assisting Bernardi, but does not hold financial interest. MCA books.

Big Bear Lake Dancery Is Destroyed By Fire

Los Angeles—Marine ballroom, Big Bear lake dancery operated by Bert Ahlgrim and Wade Miller, was completely destroyed by fire recently at loss estimated at around \$60,000. No band was there at time of fire.

Vogue Signs Shep

New York—Shep Fields, whose recording option was dropped by RCA Victor recently, has been signed by Vogue record firm of Detroit. Other signees were Art Mooney and Sonny Dunham, latter with a one year deal guaranteeing a minimum of eight sides annually.

Looking Over New Tune



Hollywood—Jimmy Dorsey, who leads a band, and Bing Crosby, who sings, look over the merits of a new tune. All that has to happen is for either to record said tune, and the country could easily have a new hit. Bing himself has probably fathered more tunes onto the *Hit Parade* than any other music personality. But writing a tune, and getting it with either JD or Bing, are two different things.

Music, Dancing and Breathing "Fads"-Fidler

New York—James Marion Fidler seldom discusses band leaders on his broadcasts, which is probably a good thing both for the bandleaders and for Fidler himself. The movie gossipier doesn't feel any too kindly towards bandleaders, as

he proved on a recent broadcast, and as for the frontmen's feeling towards him—well, he may have to rehire the bodyguard he was totting around a few years back when Errol Flynn threatened to bash him one.

The gossipier, on a broadcast a couple of weeks back, was discussing the rumor that Tommy Dorsey, Harry James, Artie Shaw and a couple of other music names were contemplating breaking up their bands because excessive taxation made it unprofitable for

them to stay in the business. There was some talk about that prior to the broadcast, and none of them could be particularly incensed at Fidler for starting it. But the radio man went on to say that maybe it was a blessing in disguise, that maybe now the era of childish hysteria about bands, the era of jitterbug nonsense, was winding itself up and the land was getting back to normal.

Some leaders here were plenty burned about the remarks, and made no bones about telling Fidler so in scorching wires which littered his desk the next morning. They were somewhat amazed at what they considered an unwarranted attack, feeling that he would have tempered his remarks if he'd remembered the job bandleaders and their music did for war time morale, for promoting better social understanding, etc. Further comment from the radio columnist was not forthcoming.

Nance Quartet Into DC Niter

New York—Ray Nance's quartet, after completing its first stand (he closed at Phor village, Springfield, Mass. on the 23rd after a two week date) was scheduled to go into a Washington DC nite spot around Christmas time.

Rumor had it that Nance had signed with Signature exclusively for waxing his new combo, but Ray said he was flirting with several different deals and hadn't made up his mind. Quartet, with Nance, consists of Junior Raglin, bass, and Bill de Arango and Ted Smith, guitar.

Return Deal



Tucson—A little while ago the *Beat* printed a pic of lovely Millie Wymore, all decked out in flying rig, parachute and all. Millie seemed to be quite an attractive bundle—but who could really say with all that paraphernalia? Now we know, and reiterate—quite an attractive bundle.

TD and MCA Wrangle Again

New York—Tommy Dorsey, who has been with MCA for nearly a decade, was reportedly wrangling with the agency again, although as in the instances of past disputes between the leader and MCA everything was pretty much hush-hush. Apparently orders have been handed out from higher ups representing each party that no comment regarding the hassel was to be made by member of either staff. TD had been in Mexico City, but story is that he ordered the agency not to present him for further bookings beyond his current date at the Capitol theater, which opened just before Christmas.

Finley Sets Up Artist Bureau

Los Angeles—Larry Finley, who operates the Mission Beach and Trianon ballrooms in San Diego and the Casino Gardens here, is setting up a concert artists bureau here under direction of Don Herr.

Finley will handle both jazz and legit concert performers. One of activities will be promotion of a concert tour for the Woody Herman band on the coast next summer. Herman is signed to play the Casino Gardens in June and follow with two weeks at Mission Beach.

Here's News Capsule of Music World for 1945

By EVELYN EHRLICH

JANUARY—The music world was anxiously awaiting word on the missing Glenn Miller . . . Harry James went on the new Danny Kaye air show January 6 . . . Horace Heidt was dropped from the Hires program . . . "Zoot suit" riots were popular on the west coast . . . Maxine Johnson took the vocal spot with Count Basie as Thelma Carpenter went solo at the Ruban Bleu . . . Duke Ellington and Charlie Spivak won the *Beat's* annual poll by close margins over Woody Herman and Tommy Dorsey, while Bing Crosby (who won awards for everything from being America's best dressed man to champion horse breeder) won over Frank Sinatra . . . Wedding bells for Teddy Wilson and Janice Carante, Donna Dae and "Wild Bill" Cummings and Clyde McCoy and Maxine Bennett.

FEBRUARY—Much ado about the sudden 12 o'clock curfew order which began February 26. Much ado after that, too. . . Anita O'Day left Stan Kenton to return to Hollywood. Bob Allen was inducted at Ft. MacArthur . . . Benny Goodman, out of the *Seven Lively Arts* show, with his sextet augmented. . . Jimmy McPartland married Marian Page in Aachen, Germany. . . A delay enroute from New York to Chicago made Hal McIntyre's opening at the Sherman a late one. . . Billie Rogers junked her band. . . Randy Brooks, Gil Rodin and Ray Bauduc, and Les Elgart became band leaders. . . Pee Wee Hunt joined the Merchant Marine.

MARCH—Larry Finley filed his \$3,000,000 suit against MCA. . . Benny Carter pulled out of the *Trocadero* in Hollywood 'cause the management thought his music was "too hot and loud" and he refused to bend an ear to pleas for a "more subdued style". . . *Busy Man*: Michael Dowd—joined Kay Kyser, changed his name from Dowd to Douglas, became the father of twins! . . . Shorty Sherock debuted his band on the west coast, as Horace Heidt disbanded. . . Pianist Clyde Hart passed away. . . Charlie Shavers joined TD ditto Stuart Foster, while Gus Bivona, out of the service replaced Buddy DeFranco. . . The Dick Haymes, nearly divorced, kissed and made up. . . Margie Carle married her dad's pianist, Hugh Backenstoe. . . Duke Ellington's concert in Chicago was a sellout.

APRIL—Music was in a serious mood as the nation mourned the death of President Roosevelt. . . Vido Musso, out of the marines, joined Tommy Dorsey. . . Ernie Caceres entered the army. . . The Tony Pastors had a son. . . Trevor Bacon was killed in a motor accident while touring the south with Tab Smith's small band. . . Personal Manager Carlos Gastel and Benny Carter parted company. . . Ella Mae Morse and Dick Showalter got a

final decree. . . Lionel Hampton played a concert at Carnegie Hall. . . Pianist Teddy Weatherford died in Calcutta, India. . . The hit tune that gagged (and not gassed)—*One Meat Ball!*

MAY—The Sam Donahue band was back in the states from its second overseas trip. . . Clyde McCoy got out of the navy. . . Toots Camarata was in London scoring for a British musical. . . Jimmy Dorsey was forced to leave his band in Chicago for an operation in Los Angeles. . . Ray Eberle was inducted. . . Hal McIntyre and his band headed overseas. . . So did Frank Sinatra. . . Shorty Sherock quit his band and went east to reorganize. . . V-E Day, May 8, and the end of the curfew!

JUNE—It was Glenn Miller Day at the Paramount in New York June 5. . . Two Kings of Corn (Wayne and Spike) spiked the networks as summer replacements. . . Neal Hefti rejoined the Woody Herman trumpet section. . . Shep Fields and his orchestra went across. . . Earle Warren left Count Basie. . . Carol Bruce became a bride. . . Louis Jordan made several personnel changes. . . The Phil Spitalnys made the split legal. . . Dave Rose joined the civilian rank. . . Erno Rapee died of a heart attack. . . Bob Crosby was overseas with the marines. . . Red Nichols and his "Five Pennies" opened at the Morocco in Hollywood. . . Mrs. Young divorced Trummie.

JULY—Dizzy Gillespie organized a big band for a theater and one-nighter tour. . . Jess Stacy took his new band to Virginia Beach. . . Johnny Bothwell and Claire Hogan left the Boyd Raeburn band to get married in Hollywood. . . Buddy DeFranco took his bride, Nita Barnett, to the west coast and rejoined Tommy Dorsey. . . Gene Krupa opened at the Astor with his former vocalist Anita O'Day. . . Johnny Richards gave up leading his band. . . Buddy Rich got married. . . Monica Lewis and Bob Thiele took the step too. . . Also Ginny Simms and then Freddie Slack, who married the Revellie with Beverly girl, Jean Ruth. . . The Philharmonic Aud. in L.A. was packed for a jazz concert presented by Carlos Gastel, featuring the King Cole Trio, George Auld, Buddy Rich and others. . . Frankie came home.

AUGUST—Wild celebrations over the nation August 14—V-J Day. . . The Glenn Miller band returned to the U.S.A. . . Benny

Memories!

New York—An elephant is a great big fat thing, and Frankie Boy is just about the opposite, but they have one thing in common. Neither of 'em ever forgets. Sinatra had some tangles with TD a couple of years ago, and that he hasn't completely forgotten nor forgiven was evidenced by his remark on a recent radio show. Asked by the announcer whether he was going to purchase a gadget on a 52-week easy-payment plan, the Verce asserted: "Not me. In 52 weeks I may be back with Dorsey—and you know what kind of money I'd be making then!"

Carter won the right to retain and live in his own home on a suit filed by some nasty ofay neighbor. . . Charlie Spivak was wearing a cast and using a cane because he stumbled on a cobblestone and fractured a foot. . . Harry James returned to the west coast after a series of eastern dates. . . Hazel Scott wed her favorite congressman. . . 27-year-old pianist Nat Jaffe passed away suddenly. . . Jimmy Dorsey signed youthful drummer Karl Kiffe and replaced vocalist Teddy Walters with Dick Culver. . . Cab Calloway and Claude Hopkins came to blows at the Zanzibar. . . Bud Freeman and "Bullets" Durgom civilians again. . . Benny Goodman and MCA doing business no more. . . Frank Stacy left the *Beat* to become editor of the *Capitol* (and people are always asking about him)!

SEPTEMBER—Lionel Hampton was packing the Panther room of the College Inn. . . *Spotlight Bands* swung into its fourth year with Tommy Dorsey heading the list of the bands most aired. . . Irene Daye made an exit from the Charlie Spivak band. . . The Voice began a five-year pact to broadcast for O-G cigarettes. . . Hal McIntyre and Shep Fields completed their overseas tours. . . Thelma Carpenter signed for the Eddie Carter show. . . Dick Stabile sued Gracie Barrie for an accounting of his cash and a divorce. . . Roy Eldridge left Artie Shaw. . . Manny Klein became a civilian and a father almost at the same time. . . It was Duke Ellington vs. Louis Jordan in a billing feud at the Zanzibar. . . Jan Carber reverted to a mickie band. . . Jimmy Dorsey left the west coast with many new faces in the band. . . Yours truly left the Windy City for a windier (in more ways than) one!

OCTOBER—Ray McKinley and Jerry Gray, directing the Glenn Miller band, returned to the Saturday night *I Sustain The Wings* program. . . Liza Morrow joined BG and Fran Warren replaced Kay Starr with Charlie Barnett. . . Bobby Byrne, out of the army, was planning another civilian band. . . Artie Shaw married Ava Gardner and Andy Russell married Della Norell. . . Teddy Powell was sentenced to 15 months in jail for draft evasion. . . Pha Terrell died. . . Buddy Morrow showed his band at the 400 Restaurant. . . The Matty Malneck remarried. . . Joe Lippman was released from the army. . . Ray Nance and Marie Ellington (no relation) became ex-Ellington members. Eddie Condon was a proud papa.

NOVEMBER—The King Cole Trio was drawing all the hip crowd to the Copa bar. . . Police closed 52nd street spots for a few nights on an asserted marijuana rap. . . Woody Herman's Neal Hefti and Frances Wayne latched. . . The old Cotton Club in Harlem reopened as the Club Sudan, with Andy Kirk's orchestra. . . Bobby Byrne took his new band to the Tune-Town Ballroom in St. Louis. . . Oscar Pettiford joined Duke Ellington. . . Klity Kallen left Harry James to do a single and Anita Boyer takes the James femme vocals. . . Billie Rogers quit Jerry Wald. . . Artie Shaw dropped the baton. . . Sam Donahue was assigned to special services on the west coast. . . Jerome Kern deceased. . . Stan Kenton drew a pic assignment at Columbia Studios. . . Buddy Rich out of T. Dorsey's band to organize his own. . . Bob Crosby, now an ex-marine, booked for the Pacific Square Aud. in San Diego as a once-again civilian leader. . . More ex-servicemen: Ray McKinley, Bob

Ho-Hum! So It's Sleepy Time On The Platters!

New York—DeLuxe Record Co. of Linden, New Jersey, doesn't give a hoot in hades that hypnotist Ralph Slater didn't put Charlie Spivak's band to sleep at all, and met with equally negligible results when he tried his whammy on Tony Pastor's crew. The firm, knowing Slater's Spivak deal didn't jell and on Pastor, well, it was just one of those crazy things, signed the hypnotist for a series of seven one-record albums titled *Time To Sleep*.

Idea of records is that a listen to Slater, even on wax, will lull the hearer to sleep, which may or may not be a startling change from some current discs which don't plan to do that at all. Actually it's no joke, alleged deal between firm and Slater calling for a \$25,000 guarantee vs. \$50,000 return in royalties.

Demonstration of Slater's sleep system on wax was given in Philadelphia a couple of weeks ago to a set of DeLuxe Distributors, theory being that after it was proved to them they could be put to sleep by the discs they'd pressure the sales. Slater, both in the flesh and on wax, worked on them. Several yawns were noted in the audience.

Eberly, Johnny Desmond, Trigger Alpert and Doc Goldberg.

DECEMBER—Cab Calloway began New Year's festivities at the College Inn in Chicago for the third consecutive year. . . Louis Prima takes a much-needed (by all) rest. . . Swing Alley not the same, with Dizzy Gillespie and Charlie Parker at Billy Berg's in Hollywood. . . Buddy Rich opened at the Terrace Room in Newark Christmas night. . . Alvino Rey, taking up where he left off pre-navy days, rounded up men to open at Casino Gardens in Ocean Park, Cal. . . Former members of the original Memphis Five reorganized as The New Memphis Five and premed at the 400 Restaurant. . . Rex Stewart, no longer with Duke Ellington, fronts a co-op group at the Three Deuces. . . Billie Rogers rehearsing her own combo. . . Lionel Hampton returned directly east from the west coast for a date at the Strand. . . Californians still New Yorking—Bing Crosby, Frank Sinatra and Johnny Mercer. . . So . . . Happy New Year!

Buddy's Band



New York—Drummer boy Buddy Rich, who formed his new band with a financial assist from Frank Sinatra, is snapped during a rehearsal of the crew, readying for their new current Terrace room booking. Guitarist Lenny Mirabella accompanies the leader (top pic) and Buddy leaves his drums to get a look see at his sax section (bottom pic). Band has a Palladium date on March 18, opened at the Newark nitery Christmas night.

Rex Stewart on St., Bothwell Leaves

New York—Rex Stewart, who left Duke Ellington when he closed at the Zanzibar last month, organized a combo of seven men to open at the Three Deuces on 52nd Street December 20. Group is operating on a co-operative basis, booked by the William Morris Agency.

Johnny Bothwell closed at the Deuces December 13, and broke up his combo to vacation in Florida before proceeding with his plans for a large band.

The Cats and Fiddle followed Bothwell into the Deuces for a week, alternating with a combo organized by Charlie Shavers for a few weeks while vacationing from the Tommy Dorsey band.

Jack Jenney Dies Suddenly

Los Angeles—Jack Jenney, one of the great trombonists of modern music, died here Sunday, Dec. 16, of peritonitis following an appendectomy. Jenney, who was 34, had been working in coast radio circles since his navy discharge. He is survived by his wife, singer Bonnie Lake. There are no children.

Jenney was long a star sideman with radio and name bands, among them Isham Jones, Artie Shaw and Red Norvo. He got his start, as have so many name musicians, with Austin Wylie (in 1928). During the '30's he was one of the most in demand men in New York radio studios. Then, in 1939, he organized his own band, which lasted for a year.

His solo on *Stardust* (Vocalion label, his own band) is generally acclaimed as the greatest trombone record of all time, one of the few really great modern jazz discs. He's heard with Shaw on *Stardust* (where he repeated part of his original solo) and *Moonglow*; with Norvo on *I Surrender Dear*.

The trombonist was born in Mason City, Iowa, in 1910; began musical studies at eight under his father's tutelage. Jenney was one of the few musicians who could sit with equal ease in a symphony orchestra or swing band. He has had a strong influence on several present-day musicians, particularly Bill Harris, *Beat* poll winner, who believed Jenney to be the greatest.

Good Eatin' For B. & K. Boys



Chicago—Members of the Balaban & Katz publicity department get together for their annual venison roast dinner. Art Kaplan, an ex B & K member now with Sam Goldwyn, is not certain whether he's already shot the beast, or still needs to. But whafs Eddie Seguin, Jimmy Savage and Jack Gabler seem to be full of (at least) anticipation. Not shown is a huge bottle of pepto-bismol and a stomach pump.

Anthony MCA Name Buildup

Cleveland — Trumpeter Ray Anthony, expecting final navy discharge papers momentarily, has signed vocalist Dee Keating and drummer Dick Farrell for his new 19-piece band.

Dee is a former Al Donahue vocalist, created somewhat of a sensation with the band before retiring from the biz. Farrell was last with Bobby Byrne, before army service.

Anthony, helped by considerable financial backing, is due for a name buildup from MCA. Rehearsals of the band will begin here later this month under direction of leading local front man Vince Pattle, with whom Anthony first broke into the biz as sideman.

Anthony built a terrific rep as the "hottest band in the Pacific." Bookers will watch with interest the 23-year-old ex-JD and Glenn Miller star's attempt to turn that GI popularity into name band proportions.

Not in Chi!

Chicago—Trombonist Ford Canfield has the studio band at WBBM, local CBS outlet. Among his air stints is a midnight broadcast on Wednesdays, when he uses his theme, the oldie *At Sundown*. Avoiding a rather incongruous note, the announcer just says *Sundown*—while he might be able to get away with it in Hollywood, this town hasn't seen enough of the sun in the daytime, let alone a sundown at midnight!

Sligh and Tyrell Go Sperate Ways

Chicago — The Sligh-Tyrell office dissolved in an amicable split Dec. 15, to enable both men to concentrate on different type music biz work. Sligh formed a new partnership with Stace Pheasant, new office will be known as Sligh-Pheasant, will concentrate on small combos, as Phil Tyrell went into personal management work.

CHICAGO JAZZ BAND BRIEFS

First "Jazz Concert" of the newly organized Hot Club of Chicago proved an unqualified success, with such headliners as Earl Hines, Red Saunders and Scoops Carey sparking an excellent bash.

Held at Moose hall, 1016 N. Dearborn—where future sessions will be continued—on Sunday afternoon, Dec. 16, the concert featured an excellent six-piece septet group. Outstanding was the drumming of Red Saunders, certainly one of the great drummers around.

Welcome last minute guest star was blues singer Frankie Laine, who just arrived in town a few days before from the west coast. Laine sang two numbers for an excellent hand from the full house, this despite a rather raspy and over-sensitive mike.

Next session will be a New Orleans bash sometime this month. It will be a memorial for the late Richard M. Jones, whose sudden death Dec. 9 so saddened jazz fans throughout the country. Next issue of *Down Beat* will feature an article by Paul Edward Miller on Jones.

The tremendous showing of the Eddie Wiggins combo in the just-concluded Beat Poll is an excellent indication of the rising popularity of the group, and also its musical excellence. Their Saturday afternoon airers have built a strong fan following. Bassist Jack Fonda, who played so well in his division, has a new five-string bass, first bassist around town to use one. And it sounds great! Stace Pheasant, just made partner in the new Sligh-Pheasant office, has taken over the group as personal manager.

Ray Pearl's new vocalist, Mary Joyce, is causing lots of comment in the few weeks she's been with the band at the Melody Mill. Gal is but 19, it's her first job—and she's fine! Band is doing one-nighters now, will soon return to the Mill.

Thelma Gracen is another young vocalist worth watching. She's doing a single around town. . . Joe Williams, last in town at the El Grotto, where he did such

Krupa's Drums Intrigue Wac



Chicago—Gene Krupa tossed off some mean drumology on his recent visit to Baer Field, Indiana, while a capacity crowd of GI Joes and Janes stomped out the rhythm. Not content to sit in the audience Wac Pvt. Betty Tolar, asked the drummer-leader for a few lessons. Krupa didn't seem to mind a bit, either. Official Army photo.

Critics Ignore Latest, Grèatest Music Form

Chicago—While our beloved music critics have had the ball of their lives, waxing enthusiastically over the comparative merits of Joe Blurrp's kazoo chorus and Hortense Smith's vocal (or was that a baritone sax solo?) on Serutan 0007 1/4,

they have failed to take notice of the not unvoiced appearance and growth of the great new music form of the day; undoubtedly, we believe, the true art form of the future, the music America will soon love best—the singing jingle.

Comparatively new in relation to Dixieland and swing, though

a wonderful job, is singing at the Stairway to the Stars. Joe would rather sing ballads, but listeners prefer him to warble blues!

Coco's quartet is now at the Drum, alternating with Al DeMarco's trio and vocalist Pam Dupraye. . . Nel-Cam quintet continues at the Brass Rail. . . Sonny Thompson is setting a six-piece outfit for Loop work. Illness of Sonny broke up his large band. But Sonny's piano will be great for a small combo. Bud Phillips' fine clarinet featured with Sid Fisher's band at Helsing's. Mel Henke continues there.

Cab Calloway is on the stand at the Sherman, with Tony Pastor set to follow for four weeks. . . Harry Cool's recent stint on the Oriental boards added more fans for his popular new band.

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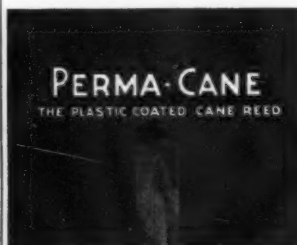
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Woody and TD Win As Ten New Men Cop Crown

(Jumped From Page 1)

mythical aggregation conducted by the winner in the favorite soloist section, who still is Benny Goodman. Only one change in the trumpet group of three, with Elman and Eldridge still in there and Charlie Shavers replacing last year's Bobby Hackett.

Two New Tenors

Trombone section headed by the amazing Bill Harris this time, with Higgy slipping into the second chair, and Lawrence Brown repeating, which squeezes out Lou McGarity. Johnny Hodges still supreme on alto sax, but Willie Smith climbing into Toots Mondello's chair. And two new gates on tenor, Charlie Ventura and Flip Phillips, where Lester Young and Tex Beneke blew last year. And it's Harry Carney on bary, of course.

We told you about Buddy DeFranco on clary, and Mel Powell is returned to the piano stool in the rhythm section, but he has three new team mates, Dave Tough on drums, Chubby Jackson on bass and Oscar Moore of the King Cole Trio on guitar, chairs filled last year by Buddy Rich, Bobby Haggart and Allan Reuss respectively.

Stuart Foster New

Anita O'Day comes back again strong as the canary with the band, but Stuart Foster will handle the male vocals and Sy Oliver, as is traditional, will do the arranging.

That's your story, *Down Beat* readers, and these are your selections. More of you cast ballots than in any of our eight previous polls, and this we like. Awards of trophies will be made to all of the winners within the next few weeks, two more than previously, because *Down Beat* has decided to honor the two runners-up in the swing and sweet band sections, Duke Ellington, who placed second in the swing and third in the sweet groups, and Charlie Spivak, who gave the great TD a good race.

Following are the final totals of votes cast:

SWING BANDS

1—Woody Herman	3913
2—Duke Ellington	2284
3—Benny Goodman	1281
4—Stan Kenton	1166
5—Lionel Hampton	1062
6—Tommy Dorsey	644
7—Gene Krupa	602
8—Count Basie	555
9—Les Brown	515
10—Harry James	471
11—Randy Brooks	223
12—Charlie Barnet	188
13—Louis Prima	155
14—Artie Shaw	149
15—Sonny Danham	77
16—Hal McIntyre	74
17—Bord Kaeburn	74
18—Jimmy Dorsey	65
19—Jimmie Lunceford	58
20—George Auld	56
21—Glenn Miller's AAF Band	34
22—Lee Castle	31
23—Johnny Long	31
24—Vaughn Monroe	29
25—Ray Bauden	28
26—Tony Pastor	28
27—Eddie Miller	25
28—Cab Calloway	24
29—Charlie Spivak	24
30—Bobby Sherwood	23
31—Billy Eckstine	22
32—Glen Gray	22
33—Erskine Hawkins	22
34—Cootie Williams	22
35—Louie Armstrong	15
36—Dean Hudson	15
37—George Paxton	15

SWEET BANDS

1—Tommy Dorsey	2584
2—Charlie Spivak	2421
3—Duke Ellington	1351
4—Les Brown	1095
5—Harry James	915
6—Hal McIntyre	729
7—Woody Herman	490
8—Vaughn Monroe	480
9—Sammy Kaye	465
10—Guy Lombardo	353
11—Randy Brooks	290
12—Stan Kenton	161
13—Claude Thornhill	155
14—Artie Shaw	145
15—Glenn Miller's AAF Band	132

(Modulate to Page 16)

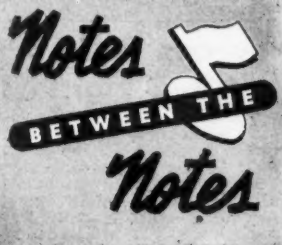
Billy Bishop Changes

Chicago—Billy Bishop has replaced his feminine string section with ex-servicemen. Jerry Boyer and Carl Davis are two new ex-GI's in the Bishop fold.

Two-in-One



New York—Singer and pianist Norma Shepherd is the attractive two-in-one highlight of Jack Egan's Variety show over WMCA. Norma formerly played several 52nd street and Manhattan niteries.



By Mike Levin

The critics are always discovering some new little combo or an unknown pianist or singer and saying: This is new, this is different, this is much better than that trash Benjamin Goodman, or Thomas Dorsey, or Robert Crosby is playing.

Last time I tried to explain why I think it is absolutely necessary to have commercial bands—good bands, but still commercial. But as these critics indicate, you also must have real progress and experiment in music.

Now the guy who wants to make a buck, and that certainly is not an unlaudable ambition, can't afford to be too radical lest the proprietor of the joint heave him out on his ear. But who can?

I'll tell you who—the same Goodmans and Dorseys for one. BG has himself a nice big, money-making commercial band. Swell, fine, I wish him well with it. But he also has a Sextet which at last reports was capable of playing fine jazz. Why doesn't Goodman try something slightly different with this outfit instead of the same old riff routine?

Secondly the people who are always writing this sheet moaning about the lack of really good attempts at playing The Stuff can do what people did in the 18th century did when they wanted to hear things that weren't commercial: they formed a society and underwrote the costs. I think the tendency



Ruth Mahan, Cincinnati songstress, was set to stag with Gene Wagner's band for a private party recently. On that particular night there happened to be two such parties in the same hotel. Ruth, not having sung with the Wagner band before, walked onto the bandstand, sang four tunes and then happened George Smith on the music stands. A bit flustered, she found her band was in another hall, that she had walked onto the wrong bandstand.

Anson Weeks Opener At K. C.'s Muehlebach

Los Angeles—Anson Weeks, who has been inactive here pending settlement of contractual difficulties with Frederick Brothers, has been set by that agency to open at K. C.'s Muehlebach hotel Jan. 9. Band will have a string section made up of four gal fiddlers.

to have concerts at Carnegie, Town Hall, and other places has been a realization of this. When it gets to be a little less of a rat race, more organized and better supported, it will accomplish its purpose.

Thus you see we can have both

good commercial and good experimental music and live at peace with one another instead of practically threatening to exterminate Condonites with the Black Hand, or allowing as to how there is no room for Ellington.

Fredericks Hire Vet

New York—Lieut. Ervin J. Brabec, former location booker for Frederick Brothers out of Chicago office, has been released after three years of active service in the navy and rejoined the agency today (1). Brabec, once an arranger for various name bands, will henceforth operate out of New York.

Enoch Light in New Radio Debut

New York—Song Hits debuted a new radio show December 15, featuring Enoch Light and his orchestra and guests Dottie Claire and Buddy Rich. Emanating over WOR, from 5:00 to 5:30 P.M., E.S.T., every Saturday, show is set for 52 weeks with the first six weeks local shots.

Dottie Claire, who has been doing radio work here for several months, may remain on the show indefinitely, but is currently dickering for a Broadway musical.

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#16—16 Stave Medium	9 1/2 x 12 1/2	60	2.25	4.50	9.00
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Galaxy of New L.A. Danceries in Planning Stage

Los Angeles—This city will be well set with dancerics if all projects now planned reach completion. Only one of all the announced or rumored enterprises is under construction, a spot at Ninth and Spring streets already advertised as the "largest downtown ballroom cafe". Opening was set for this month.

Reportedly nearing blue print stage is a million and a half dollar ballroom at Hollywood and Argyle. Backers are Sid Grau-

man, local theater tycoon, Dave Siegel and Abe Shore.

Sam Stiefel, claiming Harry James and Frank Sinatra as partners, has announced plans for a lavish ballroom in North Hollywood, near Warner studios.

Another deal is that of Sherrill Corwin, operator of the Orpheum and other local theaters. He's planning a large spot on Atlantic blvd., on east side of city.

All plans, except first, are still in the "very indefinite" stage. Such deals often have tendency to evaporate in the thin air of rumors.

Skeets Will Launch Band

Los Angeles—Skeets Herford will launch a new band as soon as his discharge from the Armed Forces Radio Service band is set. 15-pc. band is already in rehearsal.

Herford, once saxist and comedy singer with both Dorseys and Alvino Rey, will be assisted by Frank De Vol, well known studio and radio arranger. De Vol will be co-owner and arranger. Buff Estes is scoring for the new crew.

Band will be a six brass, five sax, three rhythm unit with gal singer (not set). First dates set by GAC, are coast one-nighters.

Herford, incidentally, is the new spelling of Herfurt. Sounds better for a band leader.

Desi Arnez Front Man for Ciro's Opening

Los Angeles—Desi Arnez is front man of a new 18-pc outfit organized here for a Ciro's opening in a few days. It's first shot at baton-waving for Arnez, Latin-American entertainer and singer. Deal was set by GAC, their first at the heretofore MCA spot.

Enric Madriguera was the band replaced and was slated to open at Miami Beach's Riviera this month.

Plays Cinderella for Count



New York—A new Cinderella success story was written into the books recently when Ann Moore joined the Count as featured vocalist with the Basic band. Basic overheard her singing to one of his records in a Milwaukee juke joint. Impressed, he kept her in mind until he needed a girl singer, then sent for her. Ann's first record on Columbia, "Jivin' Joe Jackson," is due out this week.

New Office Building for Cinema Musicians

Hollywood—Sammy Weiss and Doc Sexton, song contact men, have acquired rights to property at Selma and Vine streets here to erect building to house offices, studios and cafe which they expect will be center for pub men, musicians and entertainers.

Many publishers were forced to vacate offices on Vine st. Jan. 1. Entire property was taken over by Capitol records.

Spike Will Sponsor Midget Racing Car

Los Angeles—Spike Jones, whose hobbies include backing of local basketball and football teams, has also taken over sponsorship of midget auto racing car, and a regulation racer which is entered for the Indianapolis speedway races this year.

Negroes Win Housing Fight

Los Angeles—The race restriction fight here between white and colored residents of the West Adams district, which included several prominent sepiu music and movie names, finally ended in a court decision that the Negroes could well regard as one of their greatest victories against discriminatory measures.

A Superior Court judge threw the case out of court, with severe words against such racial practices. Suit was originally started by white residents of the districts, over property values.

Prodigy Bash



Hollywood — Frank "Sugar Child" Robinson, Detroit's six-year-old boogie prodigy, lost little time in teaming up with Hollywood's nine-year-old drummer flash, Joey Preston. They staged a session for the Armed Forces Radio Service during a Lionel Hampton broadcast. Both kids are working in the MGM No Leave, No Love movie. AFRS Photo.

LOS ANGELES BAND BRIEFS

Alvino Rey must have established some sort of record when he was discharged from the navy at exactly noon of Dec. 14, opened the same evening with his new band at the Casino Gardens—close connections, one might say. . . Lawrence Welk makes his first appearance out here, opening Feb. 4 at the Aragon. . . Al Donahue set for a return date at the Trianon following Jan Garber. . .

Les Paul Trio played only one night at Ciro's as Les went down with severe attack of flu. . . Dining Sisters are doing a nitery turn at the Trocadero. . . Ted Fio Rito did a short stand at the Culver City Meadowbrook, which included the New Year's Eve session there. . . Eddie Heywood in a return date at Shepp's Playhouse, with Drummer "Keg" Purnell back after several weeks illness. . . Looks like Billy Berg has big draw in Dixie Gillespie, to judge by turn-out on opening night.

Notings Today

Adaline Hanson of Standard Radio is writing a new series for the transcription firm called Swing Street, featuring Ellington, Phil Moore Four, Art Tatum, Teagarden, Teddy Wilson and other Standard swingsters. Transcribed shows debut shortly after Jan. 1. . . Karl Kates, who before entering Navy played sax with Will Osborne, Sonny Dunham, Muggsy Spanier et al, settled in Hollywood upon his discharge, is associated with brother Art Kates in latter's music store here. . . Ray (Aragon) Herbeck was having vocal problems.

Leon Belasco, who quit the bandstand several years ago to become a successful character actor in pictures, is carving out a new career for himself as night club entertainer in swell act with pianist Jacques Press at the Club Donroy (formerly Pirates' Den) here. . . Clyde Hurley heads new swing unit now cutting platters for Capitol.

Johnny Crawford, who said goodbye to piano (at Paris Inn) in early days of war to help build radios for our air forces, has opened a radio store in Huntington Park; will follow music as side-line only hereafter. . . Ted Le Berthon, our jazz-loving newspaper columnist, back in town after long absence and making rounds of his old haunts, the swing spots. . . Jo Anne Ryan, last heard here with Jan Savitt band, is spotlight singer with the new Alvino Rey band, which also features Kenny Johns, 17-year-old drummer.

Behind the Bandstand

Operators of local institution for alcoholics report population of musicians' ward there has dropped 13.09% since release of Last Week-End but other branches are barely affected. No explanation found—except that musicians have more time to go to movies.



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By Charlie Emge

In *The Bells of St. Mary's*, Bing Crosby appears again in the role of Father O'Malley of *Going My Way*, this time in a story that concerns the Mother Superior (Ingrid Bergman) of an economically shaky parochial school. Religious and spiritual elements are emphasized more than in *Going My Way*, which may, or may not, account for the fact that this picture does not quite equal its predecessor as all-around entertainment.

Like *Going My Way*, *The Bells of St. Mary's* is a legitimate screen drama in which music is subordinated to little more than the function of creating "atmosphere," adding to characterization (as in Bing's creation of the role of Father O'Malley) and enhancing—without retarding—narrative interest. In this sense the musical treatment is thoroughly adequate, although in this respect *Bells of St. Mary's* again fails to equal its parent picture, in which musical features were more successfully "written into" the story.

The title song is not overplayed; it appears in the main-title underscoring and as a vocal novelty ("bell" treatment) done by Bing and a chorus of nuns (recorded by a studio vocal group). Bing, mainly with groups of youngsters (recordings by St. Luke's Choristers, Long Beach boys' choir), sings *Adeste Fidelis*, *O Sanctissima* (a traditional religious work of unknown origin) and two songs in the popular vein, *Aren't You Glad You're You* (Burke & Van Heusen) and *In the Land of Beginning Again* (Grant Clarke & George Meyer).

Ingrid Bergman sings (her own voice) an old Swedish folk song, which, like many things in a Leo McCarey picture, got in more or less by accident after McCarey heard her singing in her dressing room.

Robert Emmett Dolan turned in his usual musicianly job as conductor and scorer, and also contributed another important feature—young Bobby Dolan Jr., who, making what will probably be his first and last screen appearance (according to his father) as the five-year-old producer-director of the kindergarten's Nativity play, registered a clean hit.

Lot Lingo

Eddie Heywood, who recently completed a specialty for the Monogram picture *High School Kids*, moved over to the 20th Century-Fox

New Platter Firms Make L. A. Debuts

Los Angeles—Two more platter labels made their appearance here latter part of December—"University," with firm headed by Jimmie Richards; and "Atomic," put out by Lyle Griffin, local trombone player and bandleader active in motion picture studios.

University roster includes Red Nichols, Jimmy Higson's "Teen-Agers" (from Hoagy Carmichael airshow), Al Donahue and a 21-piece house ork under Bob O'Connor, trumpet player formerly with Jack Teagarden. Distributor is Pacific Allied Products.

Griffin is offering on Atomic platters by the Slim Gaillard Quartet (Gaillard, guitar; Tiny Brown, bass; Dodo Marmarosa, piano; Zutty Singleton, drums), Barney Kessel's All-Stars, a group of ex-Shaw men; a band under his own name, and a trio built around Marmarosa.

Osborne Quits Ainer

Los Angeles—Will Osborne was slated to leave the Abbott and Costello airshow at Christmas, with Carl Hoff taking over. Osborne goes on an eastern theater tour with band.

lot to record and enact a 52nd Street sequence for *The Dark Corner*. He's accompanied by his own band in both pictures. . . . Oscar Levant arrived in Hollywood and reported to Warner Brothers where he is appearing as pianist and actor in *Humoresque*, with John Garfield and Joan Crawford. *Humoresque* will be one of Hollywood's most ambitious musical vehicles. We'll give you more on it in future columns as production progresses.

Richard English is at work on the screen play for *The Fabulous Dorseys* while Producer Charles R. Rogers searches for moppets to enact the roles of Tommy and Jimmy Dorsey as kids. He's also securing prominent figures in music world to appear in picture, top bracket publishers, songwriters, agents and musicians who are to enact themselves. . . . Charlie Barnett and band are set for featured role in Universal's *Idea Girl*, story of which was suggested by career of a girl song plugger well known in the music business.

Guion Heads Unusual Combo

Los Angeles—King Guion, movie saxist, is quitting the picture field to head his own band, an unusual combination featuring a rhythm section of two drummers, two string bassists, and two guitarists. Five saxes and six brass will be used.

Guion, well backed financially, has had band in rehearsal for a month, has accepted no commitments until he is satisfied the band is ready.

Film Korsakoff Biog

Hollywood—Miklos Rozsa, currently just about the number one screen scorer—with *Spellbound* and *Lost Weekend*—is adapting works of Rimsky-Korsakoff for a biog film on the Russian composer's life. Jean Pierre Aumont will star, pic is named *Heat Wave*.



Hollywood, BRIGHT LIGHTS: Mrs. Xavier Cugat broke her hip and will have to spend a lotta time getting hip to hospital routine. . . . The Duke, The Count, The Lunceford and The Eckstine have backing for a Broadway nitery. . . . Stilwell's Marine Ballroom at Big Bear was fire-damaged to the extent of 75-Gees. . . . Carmen Cavallaro's record room in his new home will be a collector's dream-heaven, he's been saving records since '27. . . .

The biggest ballroom in the world is gonna be built smack across the street from the old Palladium. . . . Billy Butterfield might be transferred to Hollywood to work with

the Armed Forces Radio Service. . . . Kay Kyser's show at the Marine base in San Diego 'way back in Feb. 1941 was recorded and put on file at the national archives for future reference. . . . Georgia Carroll is ailing. . . . June Allyson is ditto.

The Horn will foster a "Record Album of the Month Club" and is giving credit for the idea to a G.I. who told him how he received a record every month thru the Red Cross while a German prisoner. . . . Skip Farrell is doing some recordings for Johnny Mercer. . . . Artie Shaw wants Ava to retire from the movies and just be a Missus. . . . Sinatra and The Horn will call their new ballroom "The Palace of Stars. . . ."

ARC LIGHTS: When Judy Garland returns to the screen after the birth of her baby, her first musical will be with Gene Kelly in *The Pirate*. . . . Hoagy is being coaxed to do the lead in *Way Down Yonder*. It's a story about a band of the '30's. . . . Oscar Levant snagged an acting and piano playin' role in Warner's *Humoresque*.



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A new Year! And with it the most impressive array of new releases in many a month. First release of the new, revitalized Stan Kenton band proves to be the band's greatest release, two of the finest big-band sides of the entire year. It places the band right on the top of the heap—with Woody, Duke and Lionel.

There are two exceptional piano records, by two of the finest keyboard geniuses to appear on the scene in a long, long while. One is Erroll Garner's *Laura*, the other by a 16-year old refugee, now in Hollywood, Andre Previn. Both will stand an awful lot of watching.

Swing

ERROLL GARNER

Laura
Somebody Loves Me
Savoy 571

Laura, one of the finest piano sides of the year, of all time, is

first real indication on records of the Garner genius and style. John Levy, bass, and George De Hart, drums, accompany excellently. Garner exhibits superb taste, wonderful singing tone. His harmonic progressions and fertile inventive mind creates a beautiful mood. Reverse has a good beat, a slightly overdone left hand. He stays close to the melody, plays some excellent things.

ANDRE PREVIN TRIO

Blue Skies
Good Enough To Keep
Sunset SRC 10057

Either of these sides could easily have been the piano side of the month, except for the previously mentioned *Laura*, by Garner. Previn, though not quite another Garner or Tatum and not possessing either's exceptional depth and jazz conception, is still an amazing pianist, blessed with a clear, wonderful tone and an amazing, sure technic. And there's little to be found wrong with Previn's jazz conception. Previn is the 16-year old LA sensation, the kid who is teaching Jose Iturbi to play popular stuff. He has played piano only six years, jazz only two or three. He has improved so tremendously in the last twelve months, even his

closest followers can't believe it. Just what he can accomplish, then, is uncertain—but most intriguing. Both sides are excellent and clever arrangements, with Barbour and Previn working brilliantly together. *Good Enough* is just that, even more. There is plenty of Dave Barbour's single-string guitar, some of his best recorded stuff. John Simmons is the bassist.

JOHNNY OTIS

My Baby's Business
Preston Love's Mansion
Harlem Nocturne
Around the Clock Blues
Excelsior JO 141 & 142

Harlem is best of the four sides, an interesting original from pen of Earle Hagen. Features excellent alto sax work. Soloists aren't disclosed, but throughout contribute excellent work. Band sounds good on wax, is sparked by the leader's driving drums. Scoring is always interesting, sections haven't too much trouble to at least cut the arrangements, if missing the finesse of smoother organizations. *Blues* and *Baby's Business* have typical vocals by Jimmy Rushing. *Harlem Nocturne*, on most all points, outshines other sides, is best indica-

tion of the band's certain if sometimes erratic brilliance.

RAFAEL MENDEZ

In A Little Spanish Town
Kitten on the Keys
I Know That You Know
Tea for Two
Pan American 111 & 112

These sides could almost be labeled "classic swing," for they combine an unusual mixture of modern swing and a display of classical technique from the trumpet of the brilliant Mendez. Band is essentially a swing band, Mendez is essentially not a swing musician. He and Mannie Klein are the number one studio hornmen in Hollywood. Instrumentation of band is unusual, with four trumpets, one trombone, one tenor sax and rhythm section. Mendez' amazing trumpet pyrotechniques are inserted mainly for brilliance. As such his horn is startling, exciting, a little overdone. Tommy Todd's excellent piano is highlighted several times, as is Dave Barbour's guitar and Bob Dukoff's tenor. There is brief trombone by Jack Jenney, one of his last recorded bits. *I Know* has the most brilliant Mendez; *Tea for Two*, the best band. Arrangements are by Cliff Lange, technically recorded well.

STAN KENTON

Artistry Jumps
Just Sittin' and A-Rockin'
Capitol 229

Artistry, the new Kenton theme, a jump take-off on his old one (a perfect example of the metamorphosis of the band, incidentally), is as exciting a big-band side as heard during the past year. Brilliantly conceived, from Kenton's full, certain opening piano chords, through Eddie Safranski's brilliant, driving bass (best bass work of the entire year, one of the finest recorded jobs ever done), the weird, brass work, and Vido Musso's wonderful, gutty tenor sax solo (as great as anything he has ever recorded before). Reverse spots some great June Christy vocalizing, definitely placing her among the great vocalists of the day. Tune is Ellington's catchy, beatful tune, with clever excellent lyrics. Arrangement is superb, wild brass kicking throughout. Here's a band to watch, but good, for the coming year! Recording, by the way, complements the band with an unusual, rather hollow sound.

Dance

CHARLIE SPIVAK

Stranger In Town
Home Country
Victor 20-1774

Charlie surprises by waxing a tune not new, but one that hasn't clicked too well simply because it's much too good. That's the Mel Torme' *Stranger In Town*, certainly one of the prettiest ballads written in recent years. Charlie's arrangement does justice, particularly does Jimmy Saunders' nice vocal. Backing is good, with more Saunders vocal and Spivak trumpet.

LOUIS PRIMA

'Way Down Yonder In New Orleans
As Mr. Mason Said to Mr. Dixon
Majestic 7159

Louis is ably proving that you can come from New Orleans and still go wrong. He does it here, both vocally and instrumentally. His high schoolish trumpet rambles uninterestingly through *Yonder* and the inevitably corny *Mason-Dixon* routine. Louis' horn has disintegrated miserably—as badly as has his band. Success hasn't become Mr. Prima, nor does such extreme corniness wear well. This is where I draw the line, as the song says.

TINY HILL

Angry
He's Coming Home to Stay
Mercury 6001

Probably a juke box natural, nevertheless, the choice for the "corn" title of 1945—at least. *Angry* should be heard just for laughs.

Others

Frankie Carle's piano and band, and vocalists Paul Allen and Marjorie Hughes, are featured on *Prove It By The Things You Do* and *Don't You Remember Me*. Latter is by Carle, with lyrics by the talented Mr. Sonny Sklar. (Columbia 36888).

Tommy Dorsey records a nice ballad with a rather overdone novelty—*The Moment I Met You* and *That Went Out With Button Shoes*. The Sentimentalists are featured on the first side, with Pat Brewster and Stuart Foster on the other. (Victor 20-1761)

(Modulate to Page 13)

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Volume 3 (Then Came Swing) in Capitol's History of Jazz series depicts the birth of today's big-band and small-band music. *Rifamarole* and *If I Could Be With You* by Dexter's International Jazzmen (10031) feature Coleman, Bailey, Carter, Hawkins, Cole, Moore, Kirby, Roach, and Kay Starr singing the second. Catlett's band (10032) showcases Meyers on *Love For Scale* and Guy, Jackson, Jacquet, Henderson, Casey, and Simmons on *I Never Knew*. Like Lead Belly's platter in Volume 1 and Julia Lee's in Volume 2, blues-singer T-Bone Walker's *Mean Old World* and *I Got A Break Baby* (10033) constitutes this set's best disc, with Walker's guitar and Slack's piano. Casey's Sextet (10034) spotlights Smith on *Sometimes I'm Happy* and Wilson, Jacquet, Henderson, Simmons, and Catlett on *How High The Moon*. Stewart's Big Eight (10035) finds Brown, Sears, Carney, Wood, Livingston, Raglin, and Purnell churning up *Reveries* and *Dutch Treat*. Dig down for another \$4.25.

Capitol's Volume

Capitol's Volume 1 purported to represent the march-ragtime-folk songs origins in New Orleans and did so to a certain extent, more inclusively if less authoritatively than the latest album in the Brunswick series—Jelly-Roll Morton, Volume 1, B-1018, \$2.00. Along with an excellent booklet by Eugene Williams this Decca set contains the four solo sides Ferd cut for Vocalion in 1926, *The Pearls* and *King Porter Stomp* reissued as 80067, *Sweetheart O' Mine* and *Fat Meat And Greens* as 80068, the first three being Morton originals and the last a Robinson-Bishaw adaptation of the twelve-bar blues.

All four demonstrate once more the genius that was Jelly's, equally gifted as he was at composing, arranging, and performing—three processes which with him frequently occurred simultaneously. Mary Lou Williams worked out her own variations on *Pearls* awhile back, around the time Morton waxed his final version of *King Porter*, yet neither marked much of an advance over these original interpretations. Mr. Jelly wasn't dated at his death, on the contrary he was modern twenty years ago, which was in turn twenty years after the composition of his great stomp!

Hodes' Blue Five

Capitol's Volume 2 was designed to recreate the growth of jazz in Chicago and its subsequent development in New York or Kansas City. Far more genuine from a Chicago standpoint

is Blue Note's recent twelve-inch release—*Apex Blues* and *Shake That Thing* by Art Hodes' Blue Five, 45. The name Blue Five recalls the great Clarence Williams unit built around Armstrong and Bechet, so does the music. The titles suggest Jimmie Noone and Joe Oliver respectively, again so does the music.

Windy City, 1923-1928, is all here—that five-year flowering without which jazz would scarcely be what it is today, the most significant period in the history of hot music, from Armstrong's arrival to the advent of the depression. Shake reminds one of Satchmo and the King, as Kaminsky leads the stripped-down ensembles with customary economy of notes, clipped phrasing, crisp attack, on-rolling and out-punching drive. Apex derives directly from Jimmie and the Father at their peak, with Meszrow sounding amazingly like Noone and Hodes imitating the spirit though not the style of Hines. Drummer Alvin approximates the work of Baby, Zutty, or Tubby. Foster's bass is still Pops!

Other Good Sides

Jones' Hubba Hubba Hub and You Brought A New Kind Of Love To Me on Commodore 1520, Wilson's I Can't Get Started and Stompin' At The Savoy on Musicraft 332, Wilson's Blues Too and I Dream Come True on Musicraft 336 serve as a complement to Capitol's Volume 4. This Modern Age. Some of the solos are superb. The ensembles, already played repeatedly, hardly merit repeated hearings. Like *Willow Weep For Me*, Love highlights Jefferson's sax, which Fletcher once called the finest lead alto in the business. Hubba features successive choruses by Jones, Glenn, Bailey, Quebec, and Rivera, with Jonah using that tone so admired by Pan-

Benny To Coast After Great Biz

New York—Benny Goodman, now en route to Culver City, Cal., where he opens at Meadowbrook Gardens (3), managed to do some exceptional business at Newark's Terrace Room despite adverse weather conditions. Swing King closed Newark date (23) after jamming place to its 2000 capacity several nights. Band aired 15 times weekly over four major nets while at spot.

Hampton, Decca All Smiles Again

Los Angeles—Lionel Hampton settled squabble with Decca and signed new contract with platter firm before leaving here for eastern dates. New pact guarantees Hampton release of specified number of platters per year with minimum pressing.

Colorful Three



New York—The beautiful and blonde Boyd Triplets, natives of Panama, possess one of the most colorful family trees in music circles. The girls are descendants of Pocahontas and Jeb Stuart, latter the famous Confederate general. And an uncle was President Woodrow Wilson. The kids bowed in at the El Chico in the Village earlier this year, are to be featured in a new musical coming up. And so are the Boyds!

sie to conceal his inventive banality. Barker, Hinton, and Heard provide the rhythm.

On Teddy's sides Clayton and Webster contribute the melodic portions while Casey, Hall, and Heard supply the backgrounds. Reminiscent of *Just A Mood*, Blues is the choicest of the four, with Buck showing why Hammond once granted him the mantle of the late Joe Smith. These modern jazzmen riff out the rest, which is merely taking the easy way!

BEST TUNES of ALL by Jux

Ostrich Walk

In 1945 this column was devoted to the history on records of two dozen hot standards written by a dozen great Negro jazzmen, from the rags of Scott Joplin to the blues of LeRoy Carr, including numbers by Kid Orr, Jim Europe, King Oliver, Chris Smith, Jelly-Roll Morton, Louis Armstrong, Clarence Williams, Spencer Williams, W. C. Handy, and A. J. Piron. This year I propose to consider twenty-four classic stomps and drags by twelve outstanding white composers, LaRocca, Edwards, Christian, Shields, Ragas, Robinson, Nunes, Mares, Rappolo, Schoebel, Meyers, and Carmichael.

The first white jazz group from New Orleans to gain national, then international, fame was of course the Original Dixieland Jazz Band. This five-piece unit disbanded more than twenty years ago, but during its six-year career the O. D. J. B. built up a repertoire of original tunes never matched by another jazz orchestra except Ellington's, leaving to later hot musicians a vast heritage of material as well as the legacy of a style. Every member of the band, except drummer Tony Sbarbaro and substitute pianists Sidney Lancefield and Billy Jones, had a share in working out the many blues and rags that now form the major part of any Dixieland library.

Ostrich Walk in one such song, the product of collaboration between the band's leader, trumpeter Nick LaRocca, and its star

soloist, clarinetist Larry Shields. The O. D. J. B. recorded it on Victor 18457, on Aeolian 1206, and on English Columbia 736. Bix Beiderbecke cut *Ostrich* with Frank Trumbauer's orchestra on Okeh 40822, reissued on U. H. C. A. 29. Wingy Manone, George Brunis, Sidney Arodin, and Gene Krupa waxed it on Decca 229 as the New Orleans Rhythm Kings, under the direction of Terry Shand. Milt Gabler has just brought trombonist Edwards and drummer Sbarbaro (now Spargo) of the O. D. J. B. back to do *Ostrich* again, this time for Commodore with trumpeter Wild Bill Davison, clarinetist Brad Gowans, pianist Gene Schoeder, and bassist Bob Casey. Soon to be released under the name of Eddie Edwards and his Dixieland Jazz Band, this could be the finest disc of *Ostrich Walk* ever issued.

Safranski's Wax Dates

Los Angeles—Eddie Safranski, star Kenton bassist, has recorded with jazz groups headed by Willie Smith, Don Byas and Cliff Lange, in addition to his Kenton band activities.

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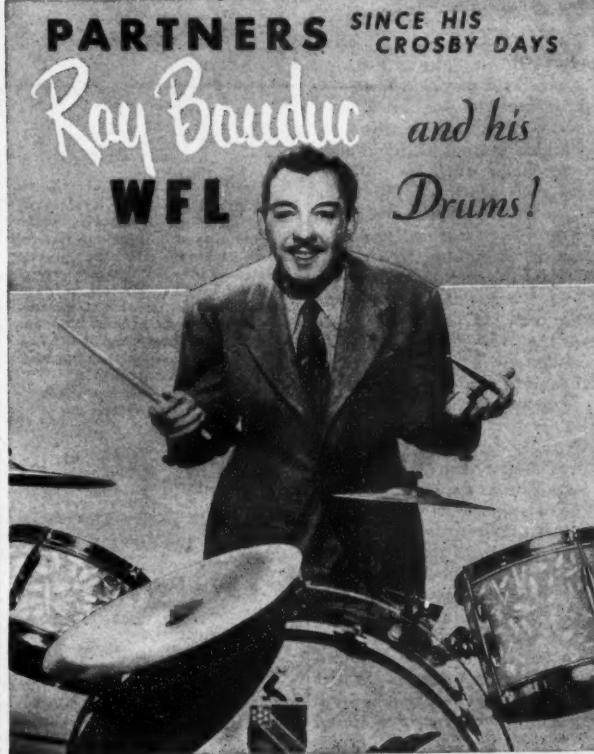
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Down Beat Begins New Era of Activity

With this issue *Down Beat* enters, not only a new year with a new volume number, but also what its publisher and its editors hope will be a new era. An immediate change in policy, from a semi-monthly to a bi-weekly schedule, is the first step. Hereafter you will find your *Down Beat* on sale every other Monday.

The next step, obviously, will be to bring you *Down Beat* every Monday as a weekly publication, filled with news of the music world while it still is fresh. How soon this will eventually depend upon the paper supply, which still is limited; upon the availability of required printing equipment and upon a solution of the personnel problem, which looks brighter daily.

Down Beat always has been and will continue to be a musicians' newspaper. In its new era more emphasis will be placed on news happenings in the world of music, less on so-called feature articles. It will continue to cover the music news from coast to coast, with frequent items of interest from abroad.

A gradual change in format or make-up will be noted. Instead of treating the news geographically, with special pages or columns devoted to localities or sections, departments covering separate fields of music activity, such as radio, theaters, records, motion pictures, hotels and clubs, ballrooms, will be inaugurated.

While the entire field of music will be covered generally, accent will be placed as heretofore on dance band activity and happenings in the field of popular music. Fans and amateurs will continue to be just as interested in the columns of *Down Beat* as the professionals who make their living with music.

The outlook for dance music, and we use that term in a broad sense to include all music in a popular vein, is much brighter than at any period since the days of the first one-nighters. It has developed into a multi-million dollar business, with every promise of increasing in value, but it still harbors many evils.

Despite the incorporation of many standards of decency and the spreading adoption of sane business principles, the building and booking of dance bands still is regarded in many quarters as a cut-throat business. And in too many instances, this regard is not en-

tirely without foundation.

There still are agents of the old school whose only real knowledge is the routine of patting the new band leader on the back until he and his angel are separated from the last buck. There still are ramifications of union practice, some of them due to the autonomy of locals and the worst of which is racial and religious prejudice, which will bear looking into.

There still are leaders who will sacrifice musical value for any funny hat routine, or who will permit their men to be ridiculed by alleged radio comedians. There still are buyers and bookers, some of them in high places, who will even commit mayhem to get a piece of a struggling band. And the conduct of some sidemen is not above reproach.

There's that big hotel operator whose chiseling tactics are a by-word among bands and who still is paying off in the dark, and there's that recording executive we mentioned once before, who hates "nigger" (the term is *his*) music!

The editors of *Down Beat* intend to investigate all of these evils, fairly and impartially, and to do their share to help eliminate them from the dance band business!

Elliot Lawrence Joins Music Publishers Biz

Elliot Lawrence, WCAU-CBS house batonwaver, is joining the ranks of local music publishers with Bix Reichner. Philly reporter and song writer with an ASCAP rating who was formerly associated with Dr. Clay Boland in music writing for the University of Pennsylvania's *Mask and Wig*. The firm will be known as the Lawrence Music Co.

Boyd's Nest



San Francisco—Four members of the Boyd Raeburn band take time out to dig a little coast sunshine, and pose for the camera of one of their ardent fans. Must be nice to be with a band that has such enthusiastic fans! But what other crew deserves that more than Boyd's nest? Oh, yes, the musicians—(l. to r.)—Johnny Pafton and Dale Pearce, trumpets; Lennie Green and Frankie Sokolow, saxes.

Which Is Kay?



Chicago—While playing a recent show here, Kay Kyser had time backstage to again meet his Windy City double, Paul Henry. Since Henry won the *Beat*'s "Band Leader" double crown (Oct. 15, '41), he has refused several offers to front bands. Henry wrote the official national Community Fund song of the last drive, has sung on radio and with Deacon Moore's ork.

CHORDS AND DISCORDS

Lest We Forget

Milwaukee, Wisconsin

To the Editors:
I am an ex G. I. who spent two and one half years in the infantry, highlighted by one year and twenty days in hospitals. I am a pianist, having studied piano for 17 years and am now 24 years old. Before I am a pianist I've been told that I am a composer. Strictly swing, popular and boogie woogie with some modern trends, no long hair stuff at all. Since my discharge from the army I have been writing the music out in hopes of eventually placing it somewhere. What a laugh that is. I have written letters to exactly fifteen different music publishing houses and only one had the courtesy enough to answer in the negative by claiming they were adding no new tunes to their lists, thanks nonetheless for thinking of them.

My beef is this. What do I need, a name, before they even so little as look at my stuff? Sure my music is good, hell, I'm the composer and if I didn't think it was good I might then just as well give up. Or am I going at it wrong? Should I contact some band, singer or what? I'm all



"There's no living with him since he won the *Down Beat* poll for small combos!"

confused and would like help. How about it?

The music publishers of America should be damned glad they've only got guys like me to put up with and not a pack of heel clicking Heinies who'd supervise the printing of the *Horst Wessel* song. What do I do, bequeath all my music to my loved ones after I've cashed in my chips? Or will some publisher have guts enough to at least look at my compositions? Slowly I am becoming convinced that it isn't what you know that counts, but who and how much you've got! This of course is against all the principles for which we fought. Can you help me?

Lester Luther

Little People Do Harm

St. Clair Shores, Michigan

To the Editors:
We all realize that the opinions of Jimmie Fidler do not carry much weight with anyone of normal intelligence. On the other hand, we of the music business should not sit idly by and take the type of slander he dished out on his broadcast of December 9. Fidler stated that Dorsey, James, Shaw and others were disbanding to get into a "more profitable profession", now that the "war hysteria" has worn off and the American people no longer enjoy dancing. You see, music, dancing and breathing are just "fads".

Of course, Jimmie Fidler is just one insignificant little man but some people do listen to him and this war has taught us that propaganda may become a dangerous thing if it isn't checked. Can't we do something about this slander to our profession? Jimmy Lovett

Yoiks, Yoiks For Tea

To the Editors:

I would like to ask just one question. Has the hep-cat and bobby-sox legion ever heard of a musician by the name of Jack Teagarden? Here is one man who should get more recognition. If there is another man who can play and sing the blues as well, I'd like to know who he is.

Orchids to Richard G. Harrison for his epistle in the December 1 issue of the *Beat*. What this country needs is more men with the right idea. I would be interested in hearing what some pure jazz lovers have to say about Jack who in my estimation is the acme of expression of the true blues.

Edw. Reingold

RAGTIME MARCHES ON

NEW NUMBERS

CICCHETTI—A daughter, Joyce Elaine, to Mr. and Mrs. "Chick" Cicchetti, Nov. 21, in Milford, Mass. Father plays tenor sax with Tony Pastor's orchestra.

AULD—A daughter to Mr. and Mrs. Ben Auld, Nov. 27, in Toronto, Canada. Father is brother and manager of Georgie Auld.

VANDAS—A daughter to Mr. and Mrs. Emil Vandas, Nov. 4, in Chicago. Father is orchestra leader.

BLADE—A daughter to Mr. and Mrs. Jimmy Blade, Nov. 30, in Chicago. Father is pianist at WMAQ, Chicago.

DIAMOND—A 7½ lb. daughter, Joanne, to Mr. and Mrs. Morris Diamond, recently, in New York. Father is contact man for Embassy Music.

STANLEY—A daughter to Mr. and Mrs. Stan Stanley, Nov. 23, in New York. Father is with T. B. Harms, music publishers.

TIED NOTES

SCHALFIE-FRIEDLEN—Eli Schalfie, guitarist with Russ Morgan's orchestra, to Vivian Frieden, Dec. 9, in Chicago.

DOLLAN-PILLOT—Irving Dollan to Irene Pilot, secretary for Advance Music publishing co., Nov. 23, in New York.

FINAL BAR

BENDIX—Max Bendix, 80, composer, conductor and concert violinist, Dec. 6, in Chicago.

VAE—Al Vae, pianist, Nov. 18, in El Paso, Tex.

KEY—Pierre Van Rensselaer Key, 73, former teacher, music critic, editor and publisher of *Musical Digest*, Nov. 28, in New York.

RAMSEY—Robert M. Ramsey, 70, ex-leader, treasurer of Norristown, Pa. local, Dec. 2, in Norristown.

JENNEY—Jack Jenney, 34, trombonist, Dec. 16, in Los Angeles.

WHERE IS?

BUDDY ARNOLD, sax, formerly with Bob Chester

KENNY MEISEL, trombonist, formerly with Les Brown

ALICE O'CONNELL, Helen's sister

L. P. KOSTELNIK, formerly with Bob Chester

TONY DI NORDI, trumpeter, formerly with Jerry Wald

BUBBLES BECKER, band leader

WARREN COVINGTON, trombonist, formerly with Horace Heidt

BENNY STABLER, trumpeter, formerly with Woody Herman

BOBBY VETTER, formerly mid-west vocalist

JAMES PUPA and NICK DE LUCA, formerly with Johnny Scott Davis

EDDIE YANCE, guitarist, formerly with Gene Krupa

CHARLEY HOPKINS, former LA musician

MARJORIE HYAMS, vibraphonist, formerly with Woody Herman

RHONDA FLEMING, vocalist, last heard of working Chicago clubs

WE FOUND

NORMAN CARR, Eastman School of Music, University of Rochester, Rochester, N. Y.

AL VINN, c/o Fred Gray, 1014 Buena Vista Drive, Palm Springs, California

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

The write-up in the Box on Chick Gordon (September 1, 1945) brought a letter from Speed Webb, the leader of the Toledo band with which Gordon played during the thirties. Webb is now S. Lawrence Webb, owner of the People's Funeral Home, 215 N. Brookfield street, South Bend, Indiana.

Webb has been off the road for seven years now and the write-up sort of made him yearn for one nighters again. He states that the Speed Webb band recorded for the old Gennett Company at both their Richmond and Indianapolis studios. In addition they made some records on the west coast and Speed wants it stressed that although the band headquartered around Toledo it was not a middle western band but a coast to coast outfit. Record numbers are unavailable but the band recorded the following tunes *Low Speed* (theme song), *Liza, Stop Doing That S. B.* (featuring Chick Gordon), *Trees, What Am I To Do, If It Ain't Love* and others.

To prove that the band was not territorial, Speed cites four years at Danceland, Pico and Whittier ballrooms in Los Angeles. They made talkies in Hollywood and played in Boston for the New England Amusement company as well as in Canada and Mexico. The New York City papers said the band was far ahead of its time. Webb remembers that it was a pleasure and not a task to raise his baton and just ride with the band.

A partial personnel was included in the September article but here is a complete roster while they played in the east. Speed (Lawrence) Webb—director, vocals and drums; Teddy Wilson—piano and arranger; Sam Scott—drums; Bill Warfield—guitar and vocals; Melvin Bowles—bass and vocals; Ronald Jones—first trumpet; Steve Dunn—second trumpet; Roy Eldridge—third trumpet and entertaining; Vic Dickenson—trombone; Gus Wilson—second trombone and arranger; Eli Robinson—third trombone and arranger; Leonard Gay—first sax; Chuck Wallace—tenor sax; Joe Eldridge—third sax and clarinet; Chick Gordon—fourth sax and arranger; Bob Benson—piano; Cat Glenn—guitar. The latter three formed a featured trio.

MISCELLANY: Roy Mitchell writes from Philadelphia that they have formed a Jazz Festival Society of Philadelphia and have been giving jazz recitals in the foyer of the Academy of Music. Bunk Johnson's band went down from New York City to play a recital. Sammy Price, the Decca piano player, is talent manager and emcee.

Don Gunnison of Franklinville, N. Y., advises that although Benny Goodman organized the band for the late Russ Columbo he did not stay with it long and did not record on the Victors by the group. This information came from Joe Sullivan who played piano on the Columbo tour and records. The records were sweet but did include such hot men as Joe, Krupa, Jimmy MacPartland, Harry Goodman and others.

DeLaunay wrote Pat Conger of Newark that Django Reinhardt is back with Stephane Grappelly in England. Collectors Catalogue: Marcus Jackel, 2740 Euclid Heights blvd., Cleveland Heights, Ohio. Has been collecting for ten years mostly Armstrong, Reinhardt and jazz classics. Owns Jackel's Accessory Shop, 2066 East 9th St., Cleveland 15, Ohio.

Pat Hammond, 182 Brigham St., Hudson, Mass. Beginner and invites correspondence. Interests are Ellington, Armstrong, Herman, Wilson, Tatum, and Billie Holiday.

T/4 William H. Chappel, 35291621, Hq. Btry, 466 PFG Bn, APO 452, New York City. Home

is 1990 Grace Ave., Lakewood, Ohio. Features New Orleans jazz.

Edward C. Loud, 1910 Sulgrave Ave., Baltimore 9, Md. Specializes in records by the Mills Brothers.

Alan Harvey, 58, Oak Ave., Dunston on Tyne, County Durham, England. Would like to hear from anyone who collects race records, boogie woogie, and New Orleans jazz.

Tony Marsh, "The Woodlands", Riding St., Southport, Lancashire, England. Collects organ discs and organ combinations. Tony is due back from India where he has been serving in the RAF.

Gene Urban Elected President of Local 160

Pittsburgh—The outcome of the recent election of officers at the Pittsburgh Musical Society, Local 60, resulted in the re-election of Gene Urban as president, and James Cammoroda, vice-president. Urban, who succeeded Clare Meeder as president, will be serving his second term in the prexy chair. His opponent was Hal Davis, former service man.

Cammoroda is also serving a second term in his present office. —Stibed A. Condeluci

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Bad Timing

Chicago—Song plugger Chick Kardale had a habit of hearing an old favorite, and remarking, "Best tune I ever wrote!" He got away with the gag until recently, when he had brunch with Frankie Laine, songwriter and singer here on a visit from the coast. A Pied Piper record happened to be playing, their "We'll Be Together Again." "Nice tune?" asked Frankie. Kardale thought it was a statement. "Fine tune—best one I ever wrote," he said. Laine couldn't quite agree, and—as we said—Kardale had the habit. He's cured now. Laine only happens to be the guy who wrote the lyrics to the Carl Fischer melody!

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NOTE: A few days before this magazine went to press, Jackson and Stewart were definitely winners of 1st and 2nd places. Last minute changes in their respective standings and even in Stewart's classification (there is a report he recently started an orchestra of his own) are possible, so refer to the editorial section of this magazine for any such last minute changes.

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The February JAZZ Issue of Esquire

... names the winners of the Esquire All-American Jazz poll—the members of Esquire's 1946 All-American Jazz Band—and why they were chosen by Esquire's board of leading jazz artists, critics and writers. Collectable candid photographs of America's top jazz specialists are also included in this issue ... along with "Chicago Jazz History" and other eight-to-the-bar articles and stories by eminent jazz authorities. At newsstands January 11th. 50c.

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... the last word on the world of jazz, from then till now, features—the 30-year Chicago jazz era, with articles, photographs and a hot-spot map of the cradle-of-jazz city ... a biographical breakdown of the jazzmen voted on for Esquire's 1946 All-American Band and of the 1946 Esquire New Stars ... photographs of the jazz great ... a discography of the "reel" in jazz records ... and plenty of pertinent words on "le jazz hot" by men who really know it—Leonard Feather, George Hoefer, Paul Eduard Miller and Charles Edward Smith. On sale at newsstands, record shops and book and department stores January 16th. \$1.00.

Esquire's 1946 All-American JAZZ Band Concert Broadcast

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Productive Year For Musicians On Records

By DON C. HAYNES

This last year has undoubtedly been one of the most productive recording years of all time—the most productive, when the output of the unlimited small firms are taken into consideration. It's certainly true insofar as quantity is concerned, if not quality—though there certainly can't be too many squawks on the latter with all the fine records hot collectors have enjoyed during 1945.

The large companies have continued their much lamented practice of ignoring the hot music fan. Despite a few re-issues and Capitol's worthy attempt with four new jazz albums, the picture among the "big four" of the recording industry was not as good as it could have been. With limited production facilities the large firms were quite content to look for that easy sales dollar and let jazz continue to be the "poor relation."

The picture of the best records of 1945 is, most of all, a composite study of the amazing and uncontrolled mushrooming growth of countless small recording companies. Despite scanty resources, and a short outlook beyond the immediate future, their efforts have been an invaluable one—and the results are obvious in this summation of the better recordings of the past year.

The following lists, incidentally, are not so much a "best records" listing as a guide for collectors to at least a portion of the good waxings of the last year. There are more records by a greater number of firms than ever before. To them—Keynote, Sunset, Guild, Comet, National, Mercury, among others—a vote of thanks for an interest that extended beyond obvious commercialism.

Swing

Georgie Auld—*In the Middle and Co-Pilot* (Gould)

Eddie Condon—*When Your Lover Has Gone* (Decca)

Duke Ellington—*Mooded to Be Waxed and Time's A-Wastin'* (Victor)

Benny Goodman—*Clarinet* (Columbia)

Benny Goodman Sextet—*After You've Gone, Omph Fah Fah, Slipped Disc and I Got Rhythm* (Columbia)

Johnny Guarneri—*Glass Me Again and Bowing Singing Slam* (Savoy)

Bill Harris—*Mean to Me* (Keynote)

Woody Herman—*Apple Honey, Bijou, Put That Ring on My Finger, Northwest Passage and Your Father's Mustache* (Columbia)

Chubby Jackson—*Cryin' Sands* (Keynote)

Stan Kenton—*Artistry Jumps* (Capitol)

Joe Marsala—*Don't Let It End* (Black & White)

Benny Morton—*Once In a While* (Keynote)

Red Norvo—*Congo Blues and Get Happy* (Comet)

Artie Shaw—*Little Jazz* (Victor)

Charlie Ventura—*Ghost of a Chance and Tea for Two* (Sunset)

Teddy Wilson—*Memories of You and Bugle Call Rag* (Musicraft)

A truly representative selection of big-band swing and small combo sides that effectively mirrors the recorded hot music of the year. Woody Herman leads with the number of selections and any of his records during the year are worthy of the price. Goodman's Sextet, though more

stereotyped than his previous units, was still capable of good music as Slam Stewart and Red Norvo replaced Auld, Williams and Christians. Bill Harris stole *Mean to Me*, one of the great trombone choruses, and, with pianist Ralph Burns, made *Cryin' Sands* great mood jazz. Joe Marsala's gorgeous theme, received excellent treatment, as did *Once In a While* from Benny Morton's trombone choir, an idea that should be tried at least again. Kenton's new theme, *Artistry Jumps*, heralded the arrival of a great new band, as Charlie Ventura's *Ghost*, a great white tenor saxist. Not to forget Dizzy Gillespie on the Norvo sides, Roy Eldridge of the pretty Shaw disc, or the wonderful solo and ensemble work on the Condon side.

Dance

Tommy Dorsey—*Sunny Side of the Street* (Victor)

Duke Ellington—*Everything But You and Come to Baby, Do* (Victor)

Benny Goodman Quintet—*Every Time We Say Goodbye and Just Another Boy and Girl* (Columbia)

Woody Herman—*I Wonder* (Columbia)

Harry James—*When Your Lover Has Gone* (Columbia)

Stan Kenton—*Sittin' and A-Rockin'* (Capitol)

Hal McIntyre—*Swanee River and Autumn Serenade* (Victor)

The most inconsistent of all divisions, most *Dance* sides either found increasingly modern conceptions, excellent orchestrations and brilliant musicianship—or corny and dull work. It was heartening that some bands could still turn out popular material without sacrificing taste and ability. That they should have turned out more than they did is a point we will overlook at the moment.

Vocal

Les Brown—*He'll Have to Cross the Atlantic* (Columbia)

Woody Herman—*Happiness Is A Thing Called Joe* (Columbia)

Billie Holiday—*Lover Man* (Decca)

and *I Cover the Waterfront* (Commodore)

Burl Ives—*Foggy Foggy Dew* (Decca)

Stan Kenton—*Are You Livin', Old Man* (Capitol)

Peggy Lee—*You Was Right Baby and What More Can A Woman Do* (Capitol)

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Bert Niosi Back At Toronto Stall

Toronto—Back again following a tremendously successful tour to the west coast, the greatest name in Canadian dancedom, Bert Niosi is once more jamming in at the Palais Royale.

Plaudits for outstanding soloing go to Vic Brinkman, Phil Antonacci and Ross Culley corner, tenor et tram respectively. Showman Sonny Hart sparks the ork with his solid rhythm drumming, while Tony Furanna rates mention for his potent lead trumpeting. Bert 'n' pretty Dorothy Dean lifts a lush lovely ballad and expertly handles an up tempo tune to boot.

After thirteen years as altoist-chamber with Mart Kenney and his Western Gentlemen, Art Hallman, backed by Kenney Enterprises Inc., Mart's own booking office here, now fronts his own aggregation at Casa Loma, Kenney's currently at hotel Royal York. Both bands are slated for summer hotel stints in the Rockies come May. Art at Chateau Lake Louise, Mart to Banff Springs.

For those special forty consecutive Sabbath eve sessions Club Kingsway takes in an approximate \$20,000 for the season, no less. Niosi guitarist-vocalist Doug Hurley does a terrific job of mceeing, consistently hanging out the SRO sign an hour prior to show time.

—Duke Delory

Pied Pipers—*We'll Be Together Again* (Capitol)

Bill Samuels—*I Cover the Waterfront* (Mercury)

Frank Sinatra—*When Your Lover Has Gone and Homesick—That's All* (Columbia)

Sarah Vaughan—*Time and Again* (Musicraft)

This was a year for vocalists, commercially and, in part, artistically. Among the consistent best were Frank Sinatra and the Pied Pipers, sides mentioned are the best among those. For great improvement, a bow to Doris Day; her vocal on *Atlantic*, on an O'Day kick, and good, was particularly fine. Anita and Billie Holiday, as little recording as either of them did during the year, still had some inevitably wonderful sides. Newcomers hit, too—Bill Samuels and Sarah Vaughan among others. But the best vocal of the entire year, in many ways one of the greatest ever, was Frances Wayne's breath-taking work on *Happiness Is A Thing Called Joe*.

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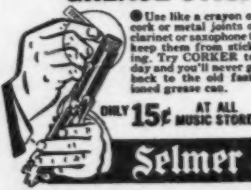
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Diggin' the Discs—Don

(Jumped from Page 8)

Vocal

BING CROSBY

I Can't Begin to Tell You
I Can't Believe That You're In Love With Me
The Bells of St. Mary's
I'll Take You Home Again, Kathleen
Decca 23457 & 18721

Two sides with John Scott Trotter's large band, and the other with Carmen Cavallero and rhythm section providing accompaniment. It's a bit tiresome to listen to much of Cavallero's pianistics. Bing's in good form, though by now it should be apparent to even the most ardent "Groaner" fan that his voice is a far cry from what it once was. Which still doesn't say that he isn't singing well.

JO STAFFORD

Day By Day
Symphony

Capitol 227

Both sides present the moody Stafford voice in top form, with particularly full and lush string backgrounds arranged and directed by Paul Weston. *Day* is by Weston, Axel Stordahl and Sammy Cahn, and pretty at least as *I Should Care*, their other hit. Her rendition of *Symphony* is by far the best of them all, is low pitched, melodic. Best Stafford-Weston for some time.

BILL GOODEN TRIO

My Trust
I See Your Face Before Me
Musicraft 338

Both sides spot okay vocal work and interesting if obvious trio (bass-piano-guitar) work. *Trust*, Gooden original, is a nice tune, nicely done. Gooden's piano is somewhat better than his vocals.

FRANK SINATRA

The House I Live In
America, the Beautiful
Columbia 36886

Last release had Frankie on a lullaby kick, this time it's a patriotic one—and not at all hard to take. *House I Live In* is from his excellent pic short on racial discrimination. It's a pretty tune with well-written and not corny lyrics. He has the assistance of the Ken Lane Singers on *America*, which is at least one of the prettier patriotic ballads.

FLENNY TRIO

I Ain't Mad at You, Pretty Baby
Induction Blues
Somebody's Got to Go, Mr. Jones
Now That You Know
My Love
That's the Wrong Gal, Brother
I'm For You
E-Bob-O-Le-Bob

Excelsior 116, 118, 130, 140

Trio, headed by pianist Lorenzo Flennoy, with Robert Lewis on bass and Jimmie Edwards on electric guitar and occasional vocal, deserves a hand for their original material and style. But they aren't exceptional musicians and sometimes the material falls a bit flat. Best sides are the ballad sides—*I'm For You* and *My Love*, though vocals are weak. *Induction* has the best vocal work, some blues stuff that comes on good.

Others

Dinah Shore has waxed the novelty, *Pass That Peace Pipe*, with Irving Berlin's rhythmic *Everybody Knew But Me*, with Russ Case's excellent studio ork. (Victor 20-1775)

Helen Forrest, off her Helen Morgan kick, and therefore in much better condition, couples *My Guy's Come Back* with the Styne-Cahn *I'm Glad I Waited*

Charlie Fisk Leads Calcutta Ork



India—The lad stepping out front with the trumpet is none other than Charlie Fisk, once bandleader, now T/Sgt. with the 726th AAF band, stationed at Calcutta. Charlie, whose band was blowing up a storm in the middle west before the war, expects to be home about now, with his service discharge following shortly. He'll reorganize his band with his brother Joe about March.

for You, Mannie Klein conducts. (Decca 18723)

Johnnie Johnston has assistance from the Satisfiers and Lloyd Shaffer's ork on *One More Dream* and *As Long As I Live*, latter with

a Bolero-like rhythm. (Capitol 228)

Moody and excellent spiritual choral work is furnished by the Luvenia Nash Singers on *Dark Waters* and *Steal Away*. (Ex-

celsior 147)

Sippie Wallace, with Albert Ammons and a rhythm group, couple the new *Buzz Me* with *Bedroom Boogie*, in an obvious sepi blues pattern. (Mercury 2010)

Buster Bennett trio, with Buster furnishing down-to-earth blues singing and altoing, have waxed *Leap Frog Blues*, a take-off on the Les Brown theme, and *Reefer Head Woman*. (Columbia 36873)

Joe Williams is accompanied by guitar, drums and harmonica on two blues sides—*Somebody's Been Worrying* and *Vitamin A*, two of his own tunes. (Bluebird 34-0739)

Timmie Rogers has recorded a couple of novelty tunes particularly suited to his original style and sense of humor, *Flag-La-La-Pa* and *Drop Another Nickel In the Juke Box*, with the Al "Stomp" Russell trio, with Al on piano, Lucky Thompson, alto sax, and Johnny Otis on drums. (Excelsior TR136)

Sons of the Pioneers, western vocal group, wax *Forgive and Forget* and *The Timber Trail* with instrumental accompaniment. (Victor 20-1764)

Down Beat covers the music news from coast to coast—and is read around the world.

Master Men Tour Mid West

Chicago—Frankie Masters will wind up a three-month tour of one-nighters when he comes into the Trocadero in Evansville, Ind., for Christmas week, followed by weeks at Tunetown, St. Louis and the Downtown theater, Detroit.

After closing at Evansville, the Masters band will stop off in Chicago for a recording date with Vogue, which is planning a build-up for the outfit as one of the top names in its contract roster.

Send Birthday Greetings to:

- Jan. 1—Johnny Hayes
- Jan. 2—Nick Fatool
- Jan. 4—Joe Marsala
- Jan. 5—Bill Davison
- Jan. 6—Buddy Weed
- Jan. 7—Red Allen
- Jan. 8—Fabian Andre
- Jan. 10—Jack Ryan
- Jan. 12—Trummie Young
- Jan. 13—Danny Barker, Butter Jackson
- Jan. 14—Jimmy Crawford

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Froeba's First Training Was In New Orleans

By Sharon A. Pease

Frankie Froeba, talented alumnus of 52nd street, now heads his own four-piece combination at the Marble Bar Lounge in Jack Dempsey's Great Northern hotel, New York City. His versatile piano stylings are also aired regularly via station WNEW and featured on Decca records and Associated Transcriptions.

Frankie is of German-English-Scotch descent and was born in New Orleans 35 years ago. There he received his early musical training which, in addition to orthodox schooling, included working with Leon Rappolo, "Yellow" Nunuez and other jazz immortals. He was playing professionally when 15 and in addition to working with dance bands, played organ in a local theater and solo piano at various dance halls. When 17 he was playing at the old Absinthe House where he was heard by booker Harold Oxley. Oxley persuaded him to go to New York where he helped him organize a band and booked it into the Silver Slipper in Atlantic City.

With Osborne
When this job closed Froeba returned to New York where he resumed working as a soloist. "This time it was in the nickel dance halls," he recalls, "And

I worked plenty of them before landing a job with Will Osborne's band." After a short time with Osborne, he again played solo piano in night clubs and began recording with various groups that included the best jazz men in the city.

Except for a year with Benny Goodman's Orchestra (1935) and a year with the Milt Herth Trio



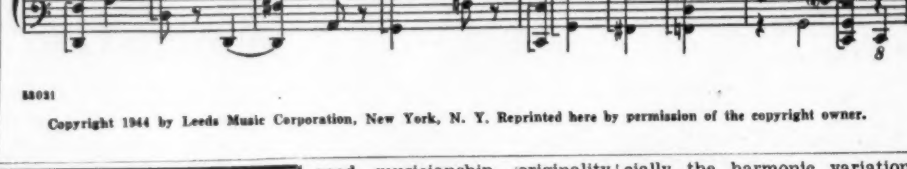
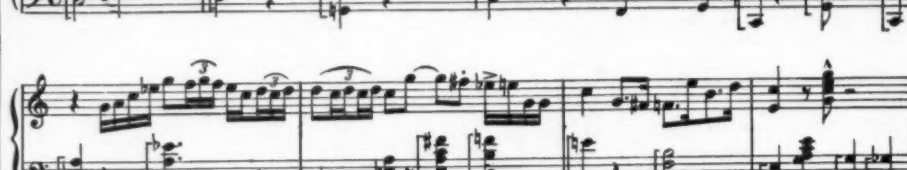
Frankie Froeba

(1938), Frankie has devoted his time to solo engagements and fronting his own combinations. During this time he has worked most of the swing spots along 52nd Street and in many of New York's swank supper clubs.

Examples of Style

His popularity can be attributed to his genial personality,

Moderate swing tempo



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good musicianship, originality and versatility. The accompanying style example is a portion of an original titled *Strolling Along 52nd Street*.

A steady bass beat is purposefully avoided throughout the introduction, which employs a crisp percussive right hand against sustained bass tenths. This style is usually associated with fast tempos, however, Frankie uses it to precede a moderate tempo thus creating an effective contrast. The entire example is filled with interesting harmonic and melodic ideas. Note espe-

cially the harmonic variations used in measures one, three and eight of Chorus B and the second measure of Chorus C. In Chorus B the swing lilt of the melody is emphasized by the flowing movement in intervals of octaves, sevenths, sixths and fourths while the melody of Chorus C follows the more recent trend toward tempo rubato.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.



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□ Send C-st (Postp

MIL

1220A

Jazz Clarinet and Trombone New Orleans Perfected

By JOHN LUCAS

(Second in a series on New Orleans Musicians)

Eight major Negro trombonists preceded Ory in New Orleans, and seven others came along shortly after him. Two of the earliest played with Bolden, valve-man Willie Cornish and slide-man Frankie Dusen. They were succeeded by Lawrence

Jackson and George Filhe, by Eddie Atkins and Dave Perkins. Ory's greatest predecessors were valve-trombonist Joseph Petit and slide-trombonist Alvin (Zue) Robertson, his early rivals Jack Carey and Roy Palmer, his first followers Eddie Vincon and Honore Dutrey, his later disciples Preston Jackson and Albert Wynn. Edward (Kid) Ory is still the top tailgate man of them all, with the wonderful Jim Robinson as his only serious contemporary challenger.

Brunis Best Trombone

All the best white trombonists from New Orleans appeared after Ory, and all of them owed him a great deal. The Original Dixieland Jazz Band had Eddie Edwards first and then Emile Christian, while the New Orleans Rhythm Kings started with Georg Brunis on trombone and replaced him with Santo Pecora.

Of the four Brunis was easily the finest, superior to all now as he was in the beginning. Among Georg's first followers were his own brother Harry and Julian Laine, son of old Jack. His latest rivals from home include Irvin Verret and Jake Flores, both of whom cut their initial records for the first album in Capitol's new History of Jazz series. Brunis and Pecora are even now the best Dixieland trombonists, however, just as Ory and Robinson remain supreme at the New Orleans style.

New Orleans Reeds

In the Crescent City the jazz clarinet was not only originated, but also brought to full perfection. The hot saxophone, on the contrary, was almost completely ignored there. Only two New Orleans saxophonists have achieved any degree of fame, the Negro alto man Joe (Doc) Poston and the white tenorman Eddie Miller.

The melody section of a New Orleans or Dixieland band was, for the most part, limited to three instruments—trumpet, trombone, and clarinet. It was early discovered that in collective improvisation three melodic parts sounded best, that a fourth part either definitely got in the way or simply doubled back over the territory covered by one of the other three.

Thus when the sax was finally accepted by Windy City jazzmen, the trombone was frequently omitted.

Clarinet's Function

In the jazz ensemble the clarinet's part is somewhat freer, looser than the trumpet's or the trombone's—more fluent and flexible, less confined and predetermined. The clarinetist is restricted only by harmonic considerations. He may play in chalumeau or in the very highest register, he may keep close to the

melody or weave elaborate patterns of his own, he may use a mellow tone or a strident growl. His function is therefore more elastic, and thus demands even greater discrimination and finer taste on the part of the individual musician.

Leading Clarinetists

The leading legitimate clarinetist and teacher among New Orleans Negroes was Lorenzo Tio, Sr. Two of the first hot men were the Bolden musicians, Willie Warner and Frank Lewis. From Alphonse Picou to Louis (Big Eye) Nelson, from Nelson to George Baquet descended the jazz clarinet. Baquet had a strong influence on Sidney (Pops) Bechet. Bechet in turn inspired two other true jazz giants, Johnny Dodds and Jimmie Noone.

Other men were Sam Dutrey, Achille Baquet, Lawrence Dewey, Arthur Burbank, and Lorenzo Tio, Jr. Of the younger Crescent City clarinetists Albert Nicholas and Barney Bigard reflect the influence of Noone, Jimmy O'Bryant and George Lewis of Dodds, Omer Simeon and Wade Whaley of both. Most modern of all are Frank (Big Boy) Goodie and Edmond Hall. Although Bechet was playing professionally over thirty years ago, his work has never been surpassed.

Great Rappolo

The Dixieland clarinet came to maturity early, in the person of Leon Rappolo. Rapp, the star of the New Orleans Rhythm Kings, was preceded only by Alcide (Yellow) Nunez of the Louisiana Five and the brilliant Larry Shields of the Original Dixieland Jazz Band. The man who first took Rapp's place was Charlie Cordella, but a much more worthy successor was the Rhythm Kings' last clarinetist, Sidney Arodin.

Three New Orleans veterans are still playing great jazz to-

New Stars



New York—Johnny Desmond and Jane Harvey, stars of the new *Teen Timers* show on NBC, kibitz with bandleader Johnny Long as they study a score on one of the first shows. Johnny's band guest starred for five weeks and will be followed by Tony Pastor and Woody Herman. Desmond was the Miller AAF band vocalist, Miss Harvey a recent BG thrush.

Emmett Carls To Organize Unit

New York—Emmett Carls, tenor saxist, who subbed with Benny Goodman's band during his engagement at the Terrace Room in Newark, remained in New York to organize his own combo and record, when Goodman left for the west coast.

day, Eddie Miller somewhat like Nunez, Anthony Parenti very similar to Shields, and Irving (Fazola) Prestopnick quite close to Rappolo. Others, among them Meyer Weinberg and Sol Franzella and Irvine (Pinky) Vidacovich, seem more akin to Cordella or Arodin. Among the most exciting hot discoveries in recent years are Raymond Burke, Joe Darenbourg, and Leonard (Buj) Centobie, three musicians who offer living proof that Dixieland is not dead. Good as Sid and Tony and Faz and Buj are, a man who died a short time ago after being obscured in music for nearly twenty years, was master of them all—Leon Rappolo!

Next Issue: The Rhythm Section in New Orleans Music.

Columbia Plans New Air Show

New York—Martin Block, announcer for *Chesterfield Supper Club*, will MC a new air show for Columbia records which will soon be inaugurated (12). Idea of show is to "sample" and sell the very records dealers stock—to reach out to customers with a sample of firm's merchandise.

Titled *The Record Shop*, show will air Saturday pm's and feature firm's talent—Goodman, James, Basie, Herman, Calloway, etc., over a wide list of stations from coast to coast.

Changes in the Buddy Rich Band

New York—Buddy Rich made a few changes in personnel before opening at the Terrace Room in Newark. Trumpeters Jimmy Pupa, Paul Cohen and Jack Eagle were out, with two replacements set at press time, Pinky Savitt and Lou Oles. Tenor saxist Romeo Penque was replaced by Aaron Sachs.

Auld Changes Ork For Dates

New York—Georgie Auld returned to New York last month and made almost complete changes in personnel before heading for club dates in Cleveland and Detroit. Joe Pellagrino, pianist, replaced Harry Biss. Phil Sillman, Auld's former drummer, returned with Art Mardigian out. Changes in the sax section has Eddie Edell and Louis Ott, tenors, for Joe Magro and Al Cohen, and also saxist Sam Zilman for John Raffo. Georgie Schwartz and Al Arons, trumpeters, also former members of Auld's band, rejoined and Don Ferrara was added to the trumpets, replacing Manny Fox, Art House and Dan Paclanno. Bob Lord (also ex-Georgie Auld) and Gus Dixon, trombonists, replaced Tracy Allen and Rudy DeLuca.

Auld, who has been on an extensive one-nighter tour, is getting lined up with several location spots and is currently at the Latin Quarter in Detroit where he opened December 28 for three weeks.



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Woody and TD Win As Ten New Men Cop Crown

(Jumped From Page 5)

16-Glen Gray	128
17-Fredy Martin	126
18-Benny Goodman	120
19-Frankie Carle	113
20-Carmen Cavallaro	113
21-Gene Krupa	98
22-Jimmie Lunceford	69
23-Wayne King	59
24-Lee Castle	56
25-John Savitt	47
26-George Paxton	44
27-Shep Fields	44
28-Johnny Long	37
29-Raymond Scott	33
30-Charlie Barnet	31
31-Bob Mohr	30
32-Kay Kyser	29
33-Del Courtney	28
34-Harry Cool	26
35-Russ Morgan	25
36-Count Basie	22
37-Elliott Lawrence	22
38-Sonny Dunham	21
39-Eddie Miller	20
40-Dean Hudson	19
41-Benny Carter	19
42-Ray Baudec	15
43-Lionel Hampton	15
44-Dave Ross	15

Small Combos (Instrumental)

1-King Cole Trio	3064
2-Louis Jordan	1031
3-Eddie Heywood	460
4-Three Suns	314
5-Les Paul	256
6-John Kirby	156
7-Eddie Wiggins	146
8-Phil Moore	118
9-Red Allen	70
10-Art Tatum	65
11-Johnny Barlow	62
12-Dixie Gillespie	33
13-Red Saunders	33
14-Honeydrippers	31
15-Joe Marsala	24
16-Slim Stewart	24
17-Ben Webster	20
18-Art Hodes	19
19-Tay Vore	15

Small Combos (Vocal)

1-Pied Pipers	2174
2-Ink Spots	691
3-Mills Brothers	465
4-Moderaires	479
5-Andrews Sisters	466
6-Charlesters	369
7-King Sisters	226
8-Sentimentalists	158
9-Delta Rhythm Boys	139
10-Merry Macs	127
11-Golden Gate Quartet	113
12-Dinning Sisters	97
13-Town Criers	78
14-Mel Torme	68
15-Stardusters	66
16-Four Chicks & Chuck	44
17-Don Taylor	23
18-Yagabonds	23
19-G-Noters	18
20-Brown Dots	17

King of Corn

1-Spike Jones	3681
2-Gay Lombardo	1399
3-Harry James	547
4-Sammy Kaye	453
5-Woody Herman	46
6-Louis Prima	35
7-Clyde McCoy	35
8-Fredde Fisher	33
9-Kay Kyser	30
10-Korn Kibblers	26
11-Tommy Dorsey	24
12-Glen Gray	23
13-Vaughn Monroe	22
14-Ted Lewis	21
15-Phil Dwyer	17
16-Benny Goodman	17
17-Jackie Edwards	16

Egyptian Lass



Cairo—Though the picture comes from Egypt, and the gal, the subject is in Hollywood. Which seems to be a natural development, if the flicker capital hasn't lost their taste for real beauty. The chick is lovely young Amira Moustapha, and she has just finished her first pic, MGM's *Letter from Iwo*. She's 22—but married!

Favorite Soloist

1-Benny Goodman	1387
2-Harry James	657
3-Gene Krupa	423
4-Coleman Hawkins	423
5-Tommy Dorsey	356
6-Lionel Hampton	339
7-Art Tatum	246
8-Woody Herman	210
9-Johnny Hodges	202
10-Maggy Spanier	187
11-Louis Armstrong	180
12-Day Nagerton	159
13-Artie Shaw	119
14-Bill Harris	118
15-Randy Brooks	110
16-Eddie Wiggins	108
17-Shep Wharton	99
18-Charlie Ventura	83
19-Gearge Auld	79
20-Charlie Barnet	79
21-Buddy Rich	79
22-Charlie Spivak	71
23-Lee Castle	65
24-Slim Stewart	61
25-Johnny Bothwell	60
26-Dixie Gillespie	46
27-Red Norvo	46
28-Louis Prima	46
29-Lester Young	42
30-Stan Kenton	42
31-Sonny Dorsey	42
32-Carmen Cavallaro	32
33-Bobby Hackett	32
34-Stan Pates	31
35-Rex Stewart	31
36-Jimmy Dorsey	27
37-Eddie Miller	27
38-Jack Teagarden	27
39-Roy Eldridge	26
40-Harry Carney	22
41-Phil Phillips	21
42-Teddy Wilson	21
43-Cootie Williams	20
44-Ziggy Elman	19
45-Eddie Heywood	19
46-Hel McIntyre	17
47-Don Byas	17
48-Ben Webster	17
49-Count Basie	16
50-Stan Getz	15
51-Teddy Nash	15
52-Gil Rodin	15

Male Singer (Not Band)

1-Bing Crosby	2249
2-Frank Sinatra	2139
3-Dick Haymes	669
4-Perry Como	553
5-Johnny Desmond	339
6-Bob Eberly	292
7-Andy Russell	292
8-Joe Turner	126
9-Johnny Mercer	103
10-Jack Leonard	102
11-Buddy Boyan	102
12-Dave Street	44
13-Phil Brito	41
14-Ray Eberly	37
15-Herb Jeffries	37
16-Pick Todd	37
17-Leo Watson	18
18-Josh White	18
19-Shep Wharton	16
20-Johnny Johnston	15

Girl Singer (Not Band)

1-Jo Stafford	1576
2-Billie Holiday	1164
3-Dinah Shore	826
4-Mary Lee	427
5-Helen Forrest	467
6-Ella Fitzgerald	425
7-Kitty Kallen	341
8-Martha Tilton	192
9-Judy Garland	192
10-Mildred Bailey	184
11-Margaret Whiting	152
12-Pearl Bailey	102
13-Kay Starr	97
14-Ginny Simms	82
15-Marion Hutton	77
16-Jean Edwards	51
17-Mona Allen	50
18-Georgia Gibbs	39
19-Connie Haines	39
20-Savannah Churchill	34
21-Helen O'Connell	34
22-Monica Lewis	29
23-Eugenie Baird	29
24-Frances Langford	26
25-Thelma Carpenter	25
26-Ella Mae Morse	25
27-Betty Hutton	19
28-Sarah Vaughn	19
29-Eileen Barton	17
30-Jeanne McKeon	17
31-Connee Boswell	15

ALL-STAR BAND

Trumpet

1-Ziggy Elman	1649
2-Roy Eldridge	1035
3-Charlie Shavers	777
4-Rex Stewart	565
5-Pete Condit	565
6-Bobby Hackett	436
7-Maggy Spanier	339
8-Billy Butterfield	135
9-Buck Clayton	92
10-Max Kaminsky	92
11-Harry Edison	59
12-Cat Anderson	52
13-Jimmy Zito	47
14-Neal Hefti	36
15-Ray Linn	32
16-Yank Lawson	30
17-Buddy Childers	27
18-Howard McGhee	21
19-Ray Wetzel	21
20-Nate Kanehizer	20
21-Joe Thomas	19
22-Taft Jordan	15
23-Sonny Herman	15

Trombone

1-Bill Harris	2269
2-J. C. Higginbotham	1249
3-Lawrence Brown	869
4-Tommy Pedersen	469
5-Lou McGarity	395
6-Georg Brunis	121
7-Vic Dickerson	108
8-Eddie Wells	87
9-Harry Brooks	81
10-Tricky Sam Nanton	55
11-Miff Mole	36
12-Sandy Williams	31
13-Mickey Galle	31
14-Dick Noel	28
15-Juan Tisil	25
16-Fred Zito	25
17-Charlie Castaldo	19
18-Jimmy Sims	19
19-Will Bradley	17
20-Ray Coniff	16
21-Dick Belouse	15

Alto Sax

1-Jehany Hodges	4320
2-Willie Smith	849
3-Dave Matthews	543
4-Johnny Bothwell	172
5-Charlie Parker	169
6-Herbie Fields	160
7-Boots Mussilli	120
8-Eddy Cain	90
9-Hyale Shertzer	71
10-Robert Romano	45
11-Les Robinson	35
12-Gene Allen	31
13-Remo Palmieri	343
14-Sam Marowitz	23
15-Hoyce Brown	23
16-Tab Smith	17
17-Ray Bellar	16

Tenor Sax

1-Charlie Ventura	1388
2-Phil Phillips	1158
3-Lester Young	427
4-Vido Musso	573
5-Corky Corcoran	562
6-Bud Freeman	307
7-Al Sears	303
8-Ted Nash	301
9-Arnette Cobb	108
10-Duke Byas	92
11-Shed Williams	58
12-Willie Baker	41
13-Morty Lewis	34
14-Joe Thomas	27
15-Dave Matthews	27
16-Illinois Jacquet	32
17-Don Lodic	27
18-Art Sanders	27
19-Stan Getz	24
20-Herbie Fields	24
21-Jackie Daley	17
22-Gil Rodin	16
23-Leon Washington	15

Baritone Sax

1-Harry Carney	3859
2-Ernie Caceres	1115
3-Skippy DeSair	479
4-Chuck Carter	148
5-Earl Carruthers	123
6-Chubby Silvers	121
7-Teddy Lee	45
8-Bob Gigo	39
9-Butch Stone	19
10-Serge Chaffot	19
11-Sta Olsen	16

Clarinet

1-Buddy DeFranco	1512
2-Pee Wee Russell	1475
3-Ben Webster	725
4-Herbie Fields	643
5-Irving Fazola	465
6-Jimmy Hamilton	308
7-Hank D'Amico	296
8-Mahlon Clark	129
9-Johnny Mince	129
10-Buster Bailey	117
11-Heinie Bean	81
12-Stan Tiller	37
13-Jackie Daley	30
14-Aaron Sachs	24
15-Ernie Caceres	24
16-Rudy Rutherford	23
17-Hal Roseman	20
18-Boots Mussilli	18
19-Sid Bechet	17
20-Louis Lomax	17
21-Lew Ellenhov	15

Piano

1-Mel Powell	1551
2-Teddy Wilson	1020
3-Art Tatum	1020
4-Johnny Guarnieri	590
5-Ralph Burns	284
6-Dodo Marmarosa	187
7-Teddy Napoleon	176
8-Milt Buckner	150
9-Erroll Garner	141
10-Gene Russell	111
11-Step Wharton	89
12-Shorty Allen	87
13-Joe Bushkin	77
14-Tony Aless	60
15-Arnold Ross	55
16-Joe Sullivan	52
17-Stanley Phillips	40
18-Milt Raskin	26
19-Dave Bowman	25
20-Lou Carter	21
21-Al Gurkin	21
22-Billy Kyle	21
23-Hazel Scott	21
24-Jimmy Jones	20
25-Lenny Lewis	19
26-Gene Schroeder	18
27-Tut Soper	16
28-Geoff Clarkson	15

Drums

1-Dave Tough	3699
2-Jo Jones	661
3-Cory Cole	643
4-Sonny Greer	221
5-George Wettling	190
6-Save Varela	112
7-Alvin Stoller	89
8-Specs Powell	89
9-Ralph Collier	62
10-Roy Harte	50
11-Bob Varney	48
12-Baby Dodds	37
13-Baby Ricker	35
14-Maurice Purtill	35
15-Arch Freeman	33
16-Vinny Owens	32
17-Karl Kiffe	31
18-Phil Patton	27
19-Nic Fatol	26
20-Morey Feld	26
21-Dick Shanahan	26
22-Lou Fromm	20
23-E. C. Heard	20
24-Zutty Singleton	18
25-Frankie Carlson	17
26-Bob Linnberg	17
27-Jimmy Mann	17
28-Jimmy Vinson	15
29-Shadow Wilson	15

Bass

1-Chubby Jackson	1946
2-Bobby Haggart	535
3-Oscar Pettiford	490
4-Eddie Sufanski	353
5-Sid Weiss	291

6-Artie Bernstein	186
7-Junior Raglin	171
8-Jack Fonda	139
9-Emil Powell	113
10-Trigger Alpert	86
11-Henry Woolsey	84
12-Billy Taylor	39
13-Walter Page	32
14-Milton Hinton	32
15-Bill Wells	16
16-Bob Casey	15
17-Doc Goldberg	15
18-Johnny Miller	15

Guitar

1-Oscar Moore	2051
2-Dave Barbour	407
3-George Binger	343
4-Tiny Grimes	339
5-Billy Bauer	223
6-Mike Bryan	191
7-Jeddy Walters	186
8-Carl Kress	94
9-Frank Gassi	94
10-Carmen Mastren	81
11-Hy White	79
12-Chuck Baynes	66
13-Nappy LaMare	49
14-Fredy Greene	47
15-Les Paul	47
16-Charlie Christianson	36
17-Huey Long	36
18-Milt Norman	30
19-Bobby Hackett	26
20-Joe Scott	25
21-Django Reinhardt	24
22-Floyd Smith	22
23-Frank Sorell	21
24-Teddy Bunn	20
25-Al Abern	18
26-George Binger	16
27-Al Hendrickson	15
28-George Van Eps	15

Arrangers

1-Sy Oliver	2735
2-Ralph Burns	1085
3-Billy Strayhorn	853
4-Jerry Gray	538
5-Axel Stordahl	301
6-Eddie Sauter	130
7-Justin Stone	89
8-Brick Fleagle	83
9-Fletcher Henderson	63
10-Step Wharton	44
11-George Handy	34
12-Dave Matthews	34

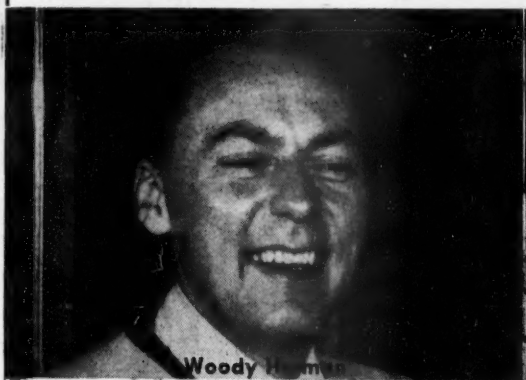
Male Singer (With Band)

1-Stuart Foster	1430
2-Buddy Stewart	1017
3-Al Hibbler	886
4-Jimmy Rushing	664
5-Gene Howard	369
6-Buddy DeVito	246
7-Jimmy Saunders	214
8-Butch Stone	163
9-Bob Anthony	153
10-Billy Usher	106
11-Harry Babbitt	98
12-Skip Nelson	71
13-Frankie Lester	71
14-Skip Nelson	44
15-Don Romero	39
16-Johnny Allen	39
17-Jimmy Mitchell	38
18-Buddy Moreno	38
19-Tony Dexter	26
20-Teddy Walters	26
21-Allan Dale	25
22-Paul Allen	24
23-Don Darcy	19

Girl Singer (With Band)

1-Anita O'Day	2469
2-Frances Wayne	968
3-Doris Day	876
4-June Christy	538
5-Joya Sherrill	241
6-Lily Ann Carol	216

Here Are Down Beat's 1945 Poll Winners!



Woody Herman



King Cole Trio



Jimmy Dorsey



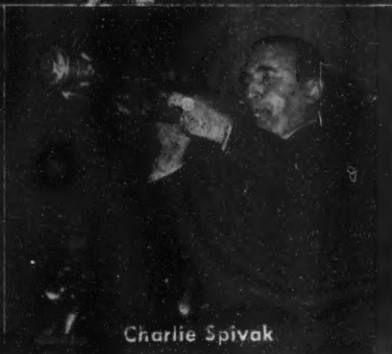
Duke Ellington



The Pied Pipers



Spike Jones



Charlie Spivak



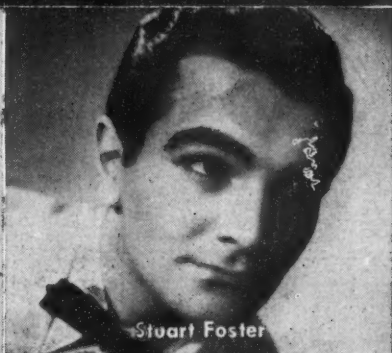
Bing Crosby



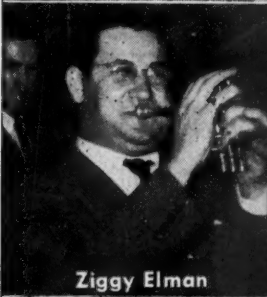
Jo Stafford



Anita O'Day



Stuart Foster



Ziggy Elman



Charlie Shavers



Ray Ellington



Bill Harris



Hildy Garnes



Lawrence Brown



Johnny Halliday



Al Smith



Charlie Ventura



Al Phillips



Art Tatum



Buddy De Franco



Duke Ellington



Duke Ellington



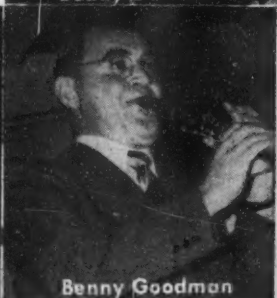
Chubby Jackson



Oscar Moore



Ray Charles



Benny Goodman

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CCA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; F8—Frederick Bros. Music Corp., RKO Bldg., NYC; MC—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A
Allen, Red (Onyx) NYC, nc
Auld, George (Latin Quarter) Detroit, nc

B
Barnet, Charlie (Orpheum) Los Angeles, 1/8-14, t
Basin, Count (Adams) Newark, N. J., 1/10-16, t
Beckner, Denny (Casa Loma) St. Louis, 1/4-17, b
Benson, Ray (Cleveland) Cleveland, h
Bishop, Billy (Casino) Quincy, Ill., Clang, 1/13, nc
Brandwynne, Nat (Statler) Washington, D. C., h
Brewer, Teddy (McCurdy) Evansville, Ill., h
Britton, Milt (Loew's State) NYC, Clang, 1/9, t
Brooks, Randy (Roseland) NYC, Clang, 1/6, b
Brown, Les (Pennsylvania) NYC, h
Buse, Henry (Metropolitan) Houston, Tex., 1/10-16, t
Byrne, Bobby (Metropolitan) Providence, R. I., 1/11-13, t

C
Calloway, Cab (Sherman) Chicago, h
Carle, Frankie (RKO) Boston, 1/8-9, t; (State) Hartford, Conn., 1/11-13, t

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Carter, Benny (Club Riviera) St. Louis, Opng. 1/11, nc
Cavallaro, Carmen (Orpheum) Los Angeles, Clang, 1/7, t; (El Rancho Vegas) Las Vegas, Nev., Opng. 1/9, h
Coleman, Emil (Waldorf-Astoria) NYC, h
Cool, Harry (Lee-N-Eddie's) Detroit, 1/4-17, nc
Courtney, Del (Palace) San Francisco, h
Crown, Bob (Club Madrid) Louisville, Clang, 1/6, nc
Cummins, Bernie (Muehlebach) Kansas City, Mo., Clang, 1/8, h

D
Davidson, Cee (Rio Cabana) Chicago, nc
Dorsey, Jimmy (400) NYC, r
Dorsey, Tommy (Capitol) NYC, t
Dunham, Simon (Downtown) Detroit, 1/8-9, t; (Circe) Indianapolis, Ind., 1/10-16, t

E
Eckstine, Billy (Regal) Chicago, 1/11-17, t
Elgart, Les (Rustic Cabin) Englewood, N. J., nc

F
Foster, Chuck (Blackhawk) Chicago, r

G
Garber, Jan (Trionon) Southgate, Cal., nc
Goodman, Benny (Meadowbrook Gardens) Culver City, Cal., nc
Gray, Glen (Palace) Columbus, O., 1/7-8, t; (Palace) Akron, O., 1/10-13, t

H
Hampton, Lionel (Strand) NYC, t

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Herman, Woody (Paramount) NYC, t
Hines, Earl (El Grotto) Chicago, nc

J
Jordan, Louis (Earle) Philadelphia, 1/4-10, t; (Royal) Baltimore, 1/11-17, t
Joy, Jimmy (Penbody) Memphis, Tenn., h

K
King, Henry (Mark Hopkins) San Francisco, h
Kinney, Ray (Statler) Buffalo, N. Y., Opng. 1/15, h
Krupa, Gene (Palladium) Hollywood, Cal., b

L
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (New Yorker) NYC, Clang, 1/12, h; (Meadowbrook) Cedar Grove, N. J., Opng. 1/15, nc
Lopez, Vincent (Taft) NYC, h

M
McIntyre, Hal (Adams) Newark, N. J., 1/8-9, t; (Commodore) NYC, Opng. 1/10, h
Madriguera, Enrie (Clro's) Hollywood, Cal., h
Martin, Freddy (Ambassador) Los Angeles, h

Masters, Frankie (Tune-Town) St. Louis, 1/1-7, b; (Downtown) Detroit, 1/10-16, t
Millard, Lucky (Apollo) NYC, 1/4-10, t; (Howard) Washington, D. C., 1/11-17, t
Molina, Carlos (Florentine Gardens) Hollywood, Cal., nc
Monroe, Vaughn (Commodore) NYC, Clang, 1/9, h; (RKO) Boston, 1/10-16, t
Mooney, Art (Lincoln) NYC, h

O
Oliver, Eddie (Roosevelt) New Orleans, h
Olson, George (Palmer House) Chicago, h

P
Pastor, Tony (Meadowbrook) Cedar Grove, N. J., Clang, 1/13, nc
Paxton, George (Roseland) NYC, Opng. 1/7, b
Pearl, Ray (Riptide) Calumet City, Ill., 1/4-10, nc; (Casino) Quincy, Ill., Opng. 1/15, nc
Petti, Emile (Versailles) NYC, nc
Prima, Louis (St. Charles) New Orleans, 1/9-15, t

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COMMODORE HOTEL, New York—Vaughn Monroe; Jan. 10, Hal McIntyre
EL GROTO, Chicago—Earl Hines

400 RESTAURANT, New York—Jimmy Dorsey
LINCOLN HOTEL, New York—Art Mooney
MARK HOPKINS HOTEL, San Francisco—Henry King
MEADOWBROOK, Cedar Grove, N. J.—Tony Pastor; Jan. 15, Johnny Long
MEADOWBROOK GARDENS, Culver City, Cal.—Benny Goodman

NEW YORKER HOTEL, New York—Johnny Long, Clang, Jan. 12
PALLADIUM, Hollywood, Cal.—Gene Krupa
PENNSYLVANIA HOTEL, New York—Les Brown
ROOSEVELT HOTEL, New York—Guy Lombardo

ROSELAND, New York—Randy Brooks; Jan. 7, George Paxton
SHERMAN HOTEL, Chicago—Cab Calloway
STEVENS HOTEL, Chicago—Ted Weems

TERRACE ROOM, Newark, N. J.—Buddy Rich
TRIANON, Southgate, Cal.—Jan Garber
ZANZIBAR, New York—Cootie Williams

R
Reid, Don (Melody Mill) N. Riverside, Ill., h
Reisman, Leo (Statler) Detroit, h
Rich, Buddy (Terrace Room) Newark, N. J., nc
Ruhl, Barney (Washington) Indianapolis, h

S
Saunders, Red (Garrick) Chicago, nc
Spivak, Charlie (Metropolitan) Providence, R. I., 1/4-6, t

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Stratner, Ted (El Rancho Vegas) Las Vegas, Nev., Clang, 1/8, h
Strong, Benny (Blumark) Chicago, h
Strong, Bob (Claridge) Memphis, Clang, 1/10, h
Stuart, Nick (Trionon) Seattle, Wash., b

T
Tucker, Orrin (Edgewater Beach) Chicago, h

V
Van, Garwood (Statler) Boston, h

W
Wald, Jerry (The Showboat) Cleveland, O., 1/10-16, nc
Waples, Bud (Anley) Atlanta, h
Weems, Ted (Stevens) Chicago, h
Welk, Lawrence (St. Francis) San Francisco, h
Williams, Cootie (Zanzibar) NYC, nc

Scott Combo Keeps Going
New York—When Hazel Scott left on her recent concert tour, she called on Eugene Sedric to whip up a foursome to accompany her. Small combo figured to fall apart at conclusion of Scott's tour, but Cedric apparently thought better of it and held hot little unit together. Quartet opened recently at Murphy's in Trenton, reportedly has further dates skedded for next couple of months at \$700. Plus Sedric's tenor, others in outfit are Edgar Brown, bass; Fred Jefferson, piano, and Slick Jones, drums.

Jazz Tour Ends Agent Trouble
Los Angeles—Norman Granz returned here latter part of December after taking his "Jazz at the Philharmonic" touring unit containing Roy Eldridge, Coleman Hawkins, Helen Humes and others, as far North as Vancouver.

Tour, originally scheduled for four weeks, ended after third. Granz broke with Joe Glaser, who was to book unit from here. He claims Glaser attempted to route unit through the south and that he refused to accept deal.

Eddy Duchin to Solo for Music Hall Show
Los Angeles—Eddy Duchin's first civilian assignment since his navy release will be that of replacement for Carmen Cavallaro as featured soloist on the Music Hall air show. Cavallaro left to headline his own show for another sponsor with Duchin starting Jan. 3.

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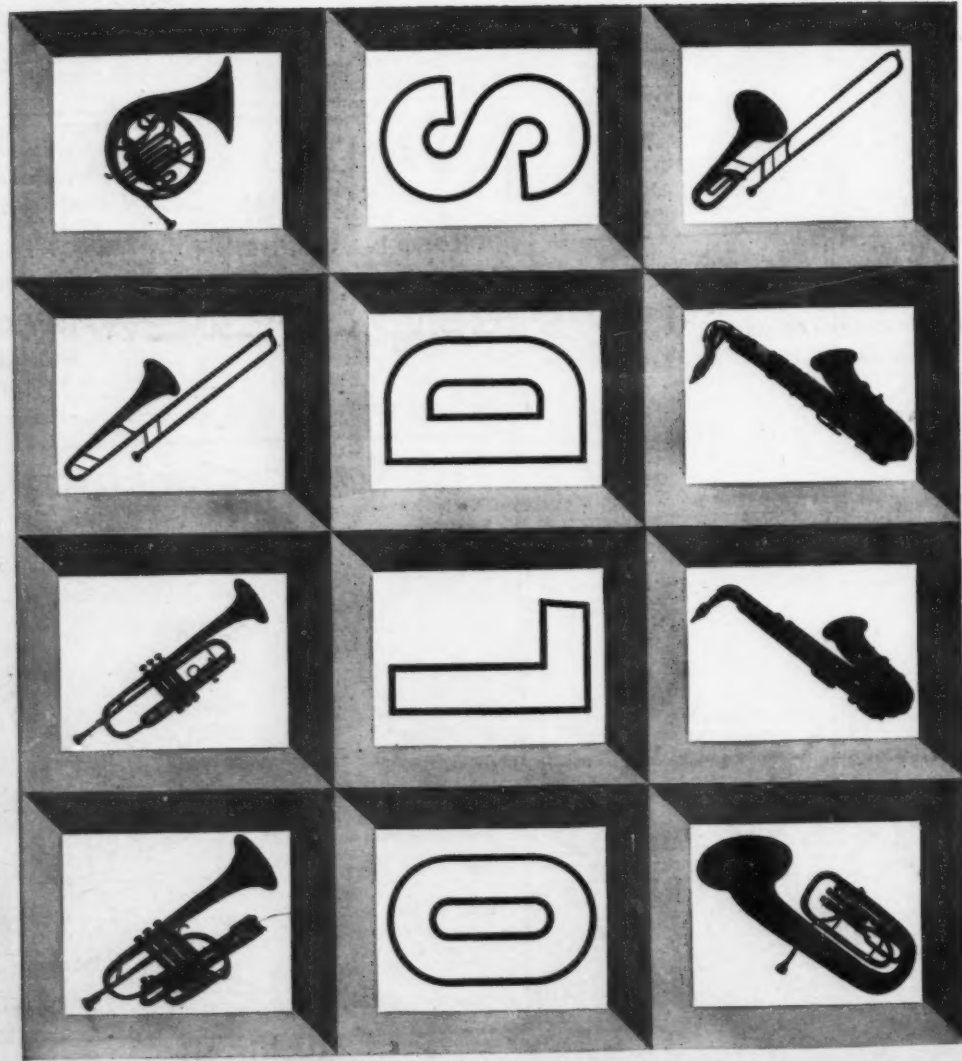
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